





TINTIN



Text by MICHEL DAUBERT

Translated from the French by MICHAEL FARR

THE ART OF HERGÉ

FROM THE ARCHIVES
OF THE
HERGÉ MUSEUM

ABRAMS COMICARTS
NEW YORK

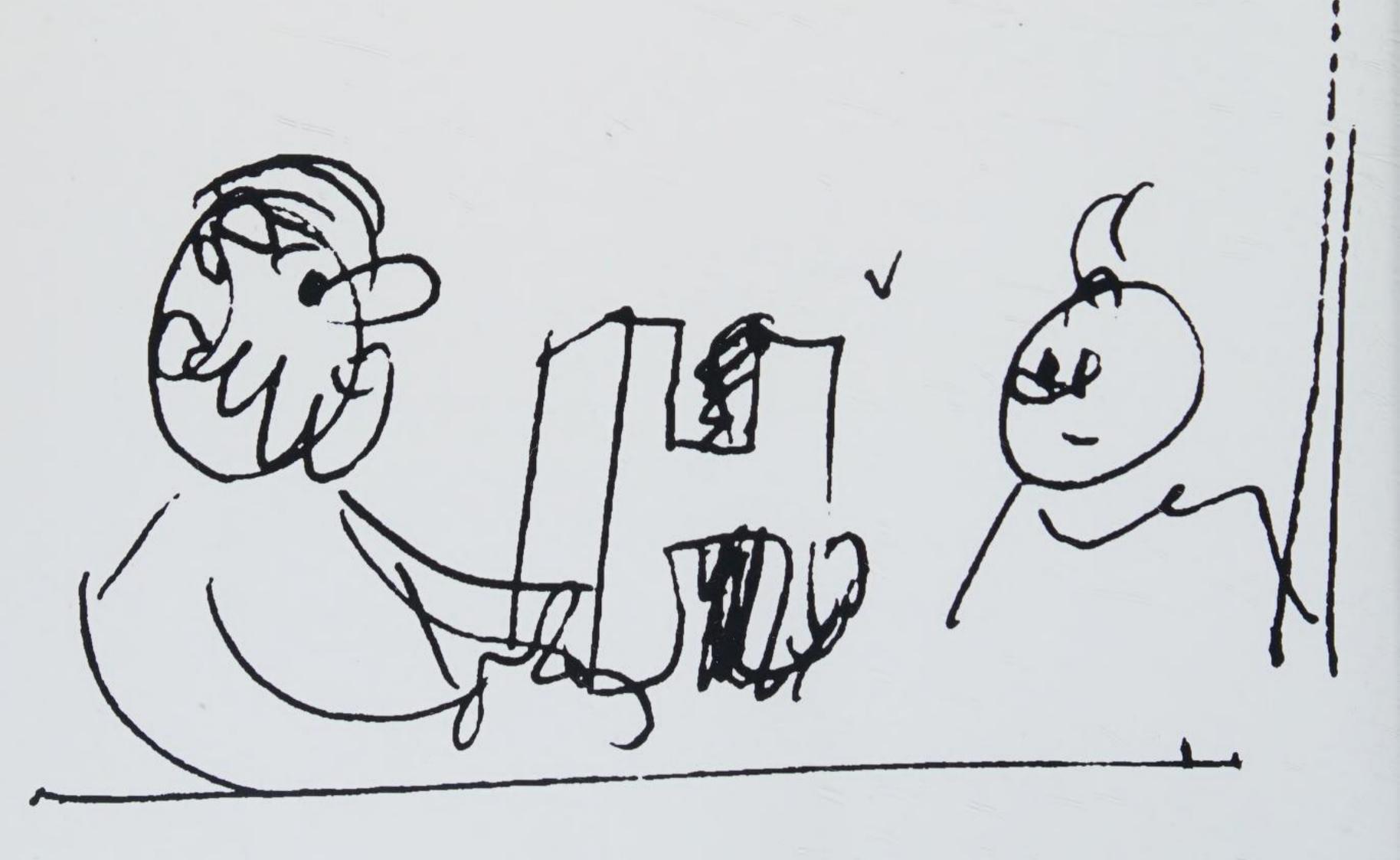
ÉDITIONS MOULINSART

Note from the author

In order to improve the presentation of this volume and to facilitate its clarity, the following simplifications have been made:

- —Outline drawings and text have been systematically superimposed on the coloring proofs (the printed proofs used by Studios Hergé for the coloring of pages in gouache, watercolor, or ecoline).
- —Unless otherwise stated, the dimensions indicated are those of the panel or the complete document.
- —The mastheads for Le Vingtième Siècle and its supplement Le Petit Vingtième, over the course of their existence, were typeset in different ways—sometimes using Roman numerals and sometimes words. Throughout this book, the most recent versions of the titles, written out as "Le Vingtième Siècle" and "Le Petit Vingtième," have been used.
- —Unless stipulated in the caption, all reproductions of the original art are the property of Studios Hergé.

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▲ Tintin and Alph-Art
Detail from the layout
for page 8

FANNY RODWELL PRESIDENT, THE HERGÉ MUSEUM

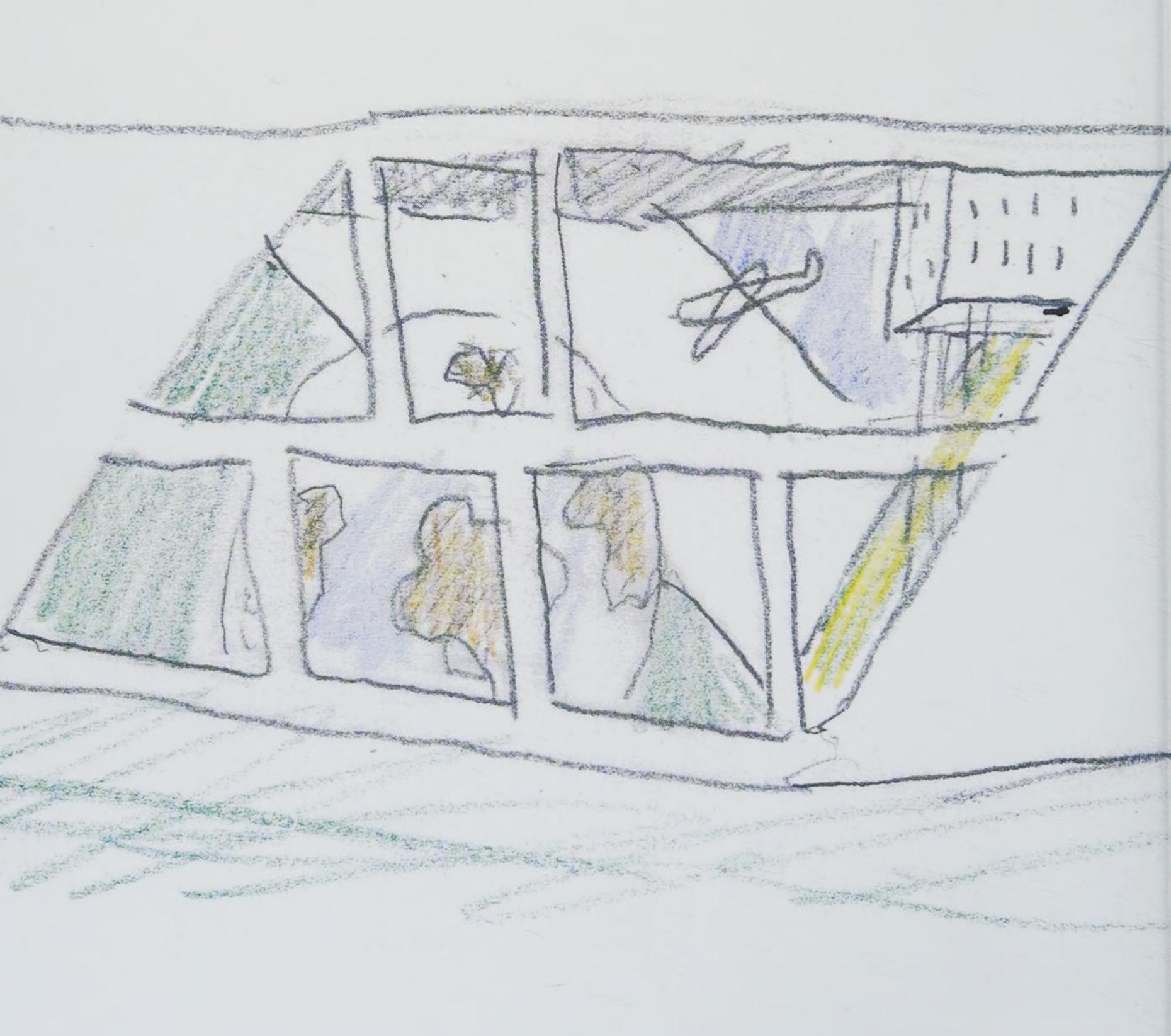
This book is a museum on paper that echoes the real Hergé Museum in Louvainla-Neuve, Belgium. In almost five hundred pages, it celebrates the work of one of the greatest artists—according to the philosopher Michel Serres—of the twentieth century.

One begins the book as one enters the museum, discovering the magnificent architecture of Christian Portzamparc. Using concrete and glass, this architect's respectful imagination has captured the spirit of Hergé—his clear line, his luminosity, his sensuality.

The book is made up of seven chapters following the sequence of the museum's rooms. If the artist is seen here in all his brilliancy, then the man too reveals himself to be spectacular yet private—aspects that he incorporated in his artwork and in his narratives. One discovers a self-taught artist, a frenzied worker—demanding—and a perfectionist, expressing himself with humor and including a bit of himself in all of his characters and stories. The riches of the archives—the original drawings, jottings, notebooks, colorings, documentation, and objects—allow this unique examination of the artist and the man. \blacksquare







LIKE A GIANT COMIC STRIP

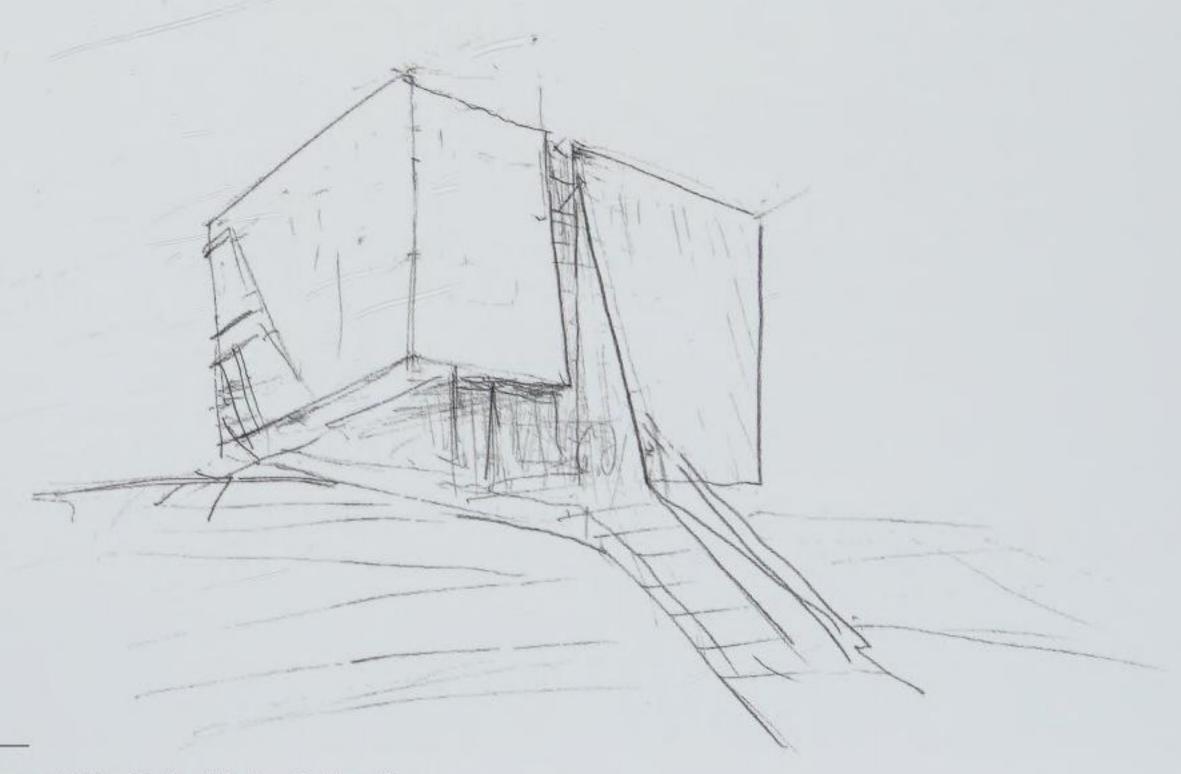
The commuter train from Brussels (fifteen miles away) arrives at Louvain-la-Neuve, with a view that looks straight out at a Tintin drawing. It is neither ancient nor futuristic, but ageless, modest and maintained, and unexpectedly picturesque, with a fairly distinctive aesthetic that is typically Belgian. One expects to see a stationmaster jump out wearing his little round cap, a whistle poking out of his bushy mustache à la Hergé, to the music of Charles Trenet. Next come the repetitive red brick buildings—student residences, a few shops—set in green spaces, and after just a five-minute walk, it is time to begin.

Louvain-la-Neuve is a new university town, created in Walloon Brabant after the linguistic disputes of 1967–68, which forced the French-speaking students to leave the ancient university of Louvain-Leuven (sixteen miles away, in Flanders). A huge paved area covers parking and roads, and the open side that marks the town's limit has the feel of a wharf. A hundred-foot-long bridge spans from here to what appears to be a great white ocean liner berthed in the field nearby, fringed at its border by a wood of old oak trees. The bridge leads to the foot



of the building, at the intersection of what would be the double prow, which is adorned on the left by a giant color drawing of Tintin (seen from the back and in a port setting),¹ and on the right by Hergé's distinctive signature.

Fanny Rodwell, the artist's second wife, dreamed of "a beautiful box" to capture the many facets of Hergé's genius, which was often eclipsed by the fame of Tintin. It needed to be a "modern" museum—"simply," she says, "because Hergé loved modern art, whether painting, sculpture, furniture, or architecture"—conceived by a leading contemporary architect who would not be afraid of tarnishing his reputation by associating himself with the old term "modern." And so Christian de Portzamparc entered the picture.



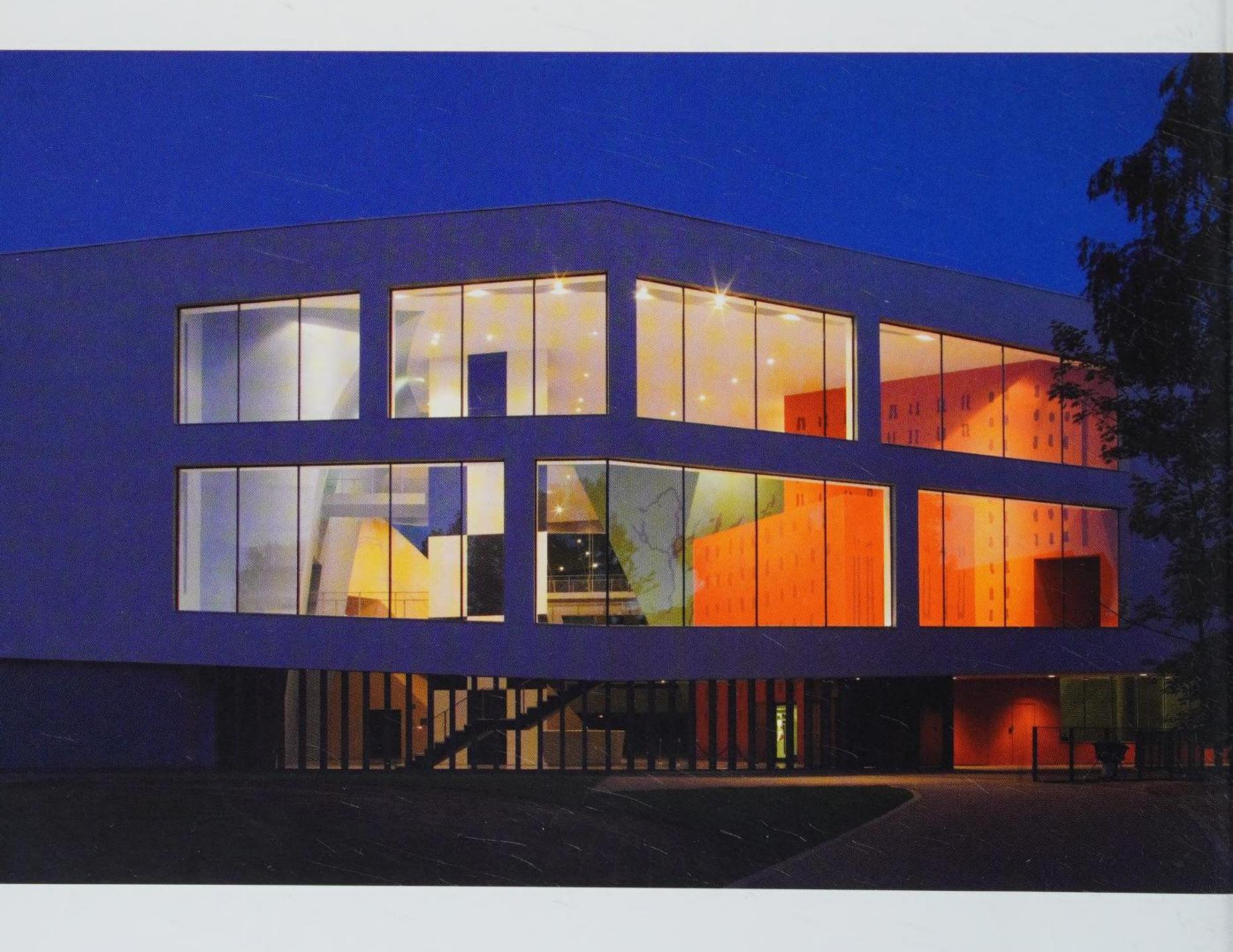
^{1.} Detail from frame 4, page 9, The Crab with the Golden Claws.

"When Fanny and Nick Rodwell approached me after visiting an exhibition of my work at the Centre Pompidou in Paris," recalls the well-known French architect (winner of the 1994 Pritzker Prize—the Nobel equivalent for architecture), "I was immediately interested. I did not have the chance to meet Hergé while he was alive, but I knew him well through his books—during the 1950s in France a child who hadn't read Tintin would have been rare indeed! When I was young, I would draw a lot and I would copy Captain Haddock, Castafiore, Nestor the butler, the Speedol Star, the cargo ship in Black Gold, and the steamers in The Cigars of the Pharaoh . . . Subsequently, even when my interests evolved, notably toward literature, I never forgot Tintin—the emotions, the poetic atmosphere of space, and the visuals with words and movement fascinated me again when I began my study of architecture."

Fanny and Nick's decision to hire Portzamparc was settled. This artist-builder, a dreamer in concrete, was not used to executing orders based solely on the client's wishes. Beyond dreams, Portzamparc needed a true passion for his subject that would sustain him throughout the lengthy process of planning and development. He needed a clear concept—something explosive yet possible. But developing such an idea was only within reach after many trials and errors. His revolutionary housing in the Rue de la Hautes-Formes (1979) and the undulating City of Music (1995) in Paris, his polyhedral LVMH tower in the heart of New York, his stylish French embassy in Berlin, the Philharmonic building in Luxembourg (2005), and the authentically Brazilian Cidade da Música in Rio de Janeiro (2008), among other international commissions, all went through this period of gestation.

"Fanny and Nick approached me in 1996," Portzamparc recalls, "then two years passed without anything happening . . . They came back to me and said they remained interested. At first they had thought of erecting the museum in Brussels,





but the site proposed by the municipality was on the corner of a road and I did not see how I could translate their vision into a building at the angle of a Brussels block. Furthermore, the municipal authorities had too many complicated conditions that they demanded be met. Then they told me they had just struck an agreement with Louvain-la-Neuve, where there was much less red tape.

"They offered us land near the woods and a garden . . . So, knowing the town, I was quite pleased and thought perhaps I could create a complete concept and not just make two walls for a façade. We went to the site, with its ancient oak trees and hilly slopes, all of which I found compelling. One could play with the line of trees, creating a sense of depth, like in a pre-Renaissance, pre-perspective space, which fascinated me.² I then started a stack of sketches and made little models . . . The site allocated to us was situated on the edge of town. It immediately struck me as interesting not to try and link the museum with the city, but to distance it slightly and to get closer to the woods. From here came the bridge, which crosses the way as an overhang and gives the ensemble the appearance of a ship moored there, like the one in the Amazon forest in *Fitzcarraldo*,³ or levitating like the spaceship in *Star Wars*. One wonders how it got there."

^{2. &}quot;I always liked horizons, the line of mountain ridges, the patterns of the skyline," he writes in *Généalogie* de la forme (Éditions Dis Voir, 1996).

^{3.} Fitzcarraldo (1982), film by German director Werner Herzog relating the epic transport in the nineteenth century of a steam ship across the Amazon jungle.





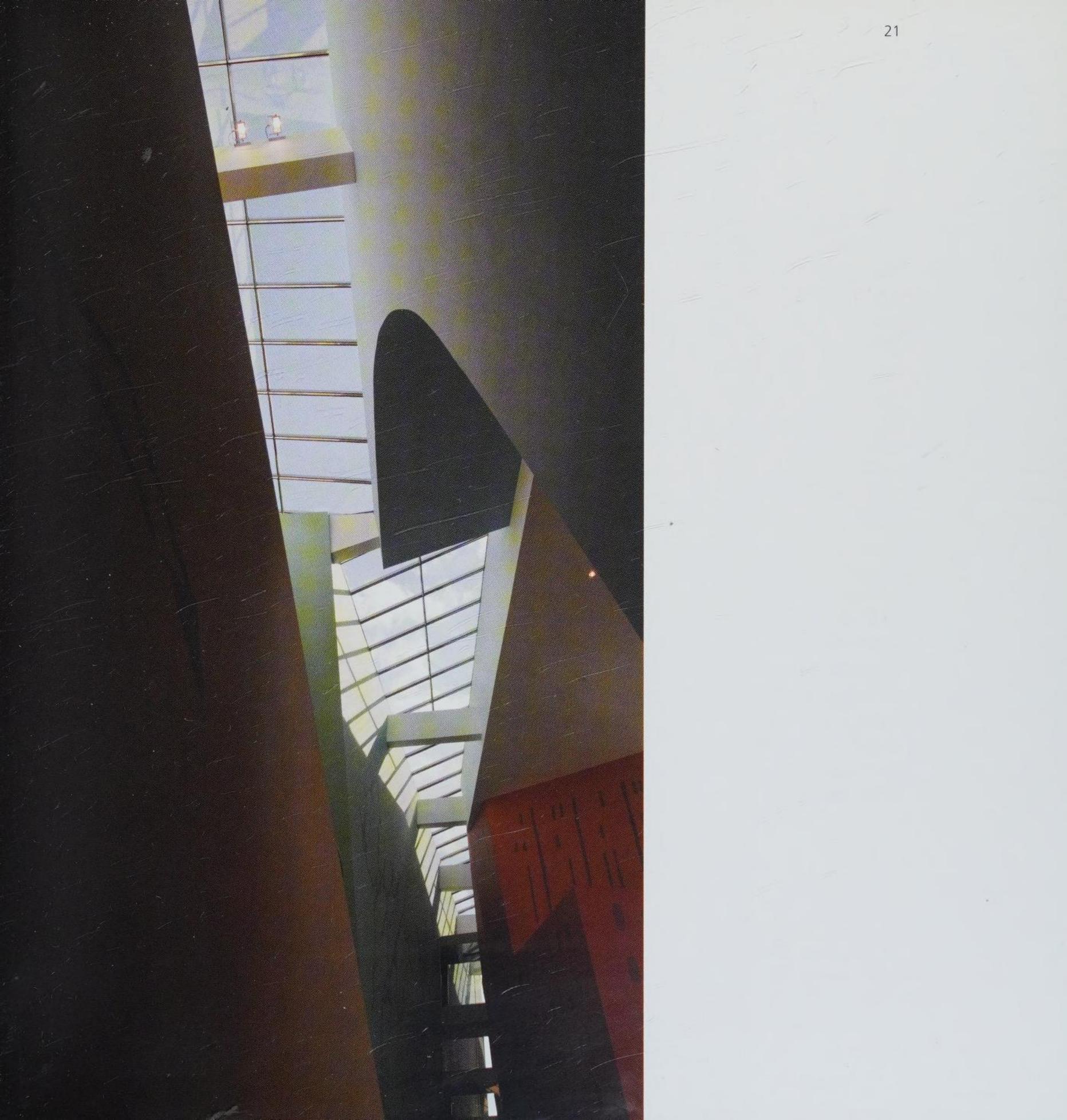
The first sketches for the project appeared in 2003 after a meeting with the programmers designated by Moulinsart: Philippe Goddin,⁴ the Hergé expert, and Thierry Groensteen,⁵ historian and theoretician of the comic strip and former director of a comic strip museum in Angoulême. Groensteen's display choices were drawn up as possible scenarios and applied by the Dutch author and graphic artist Joost Swarte,⁶ postmodern paragon of the "clear line" (the term he used to describe the technique devised by Hergé), with the assistance of scenographer Winston Spriet. The architect then proceeded with his concept for the building following the lines created by Swarte, "a great connoisseur and analyst of Hergé's work," according to Portzamparc, "who knew exactly what was necessary to present the project in a cheerful manner, with humor, distance, and respect." The two creative talents agreed on the idea of a narrative to structure the museum layout, imagining it like a giant comic strip that would display, according to Fanny Rodwell's wishes, as much of her late husband's original artwork as possible.

With Hergé's archives accounting for 80 percent of the artwork, Joost Swarte was enthusiastic about the project. "When one examines these sketches, these drawings, one sees the erasures, the paper, the ink, et cetera. It's a real celebration of drawing!" There was something in it for architect Christian de Portzamparc, too: "I wanted a space, spaces which one can penetrate with a narrative, a sort of mental labyrinth in tune with Hergé's universe." It would be in the spirit of the "architectural walk" favored by the great Le Corbusier.

^{4.} Author, notably of the seven-volume Hergé, chronologie d'une oeuvre (Éditions Moulinsart).

^{5.} Author of Système de la bande dessinée (Paris: Presses universitaires de France, 1999).

^{6.} Author of *L'Art moderne* (Paris: Les Humanoides associés, 1980); *Enfin!* (Paris: Futuropolis, 1981); *Passi, messa!* (Paris: Futuropolis, 4 volumes, 1985–89); *Total Swarte* (Paris: Denoel, 2012).



Portzamparc based his design on the three chapter headings defined by Swarte ("A Man of Art," "The Worlds of Tintin," and "A Twentieth-Century Classic"). His design had to allow for a reception area, a hall for temporary exhibitions, a small cinema, a museum shop, a cafeteria, and other facilities. But apart from these specifications, the architect could freely express his vision based on the principles of his own genius, characterized by fragmentation.⁷ Revelatory fragmentation was for him the shape of the world subject to communications, ubiquity, travel . . . "I had just completed the Cidade da Música project in Rio, made up of several spaces under one large roof. The inspiration there prompted me to have here on two different floors full, very sculptural spaces, isolated by emptiness—a break like a canyon, sometimes large, sometimes narrow, which encourages circulation—and bridges, galleries, and ramps between these spaces to link together the narrative sequence. From one room to the next, a change of setting, viewpoint, light. To unify these fragments, the form of a simple white prism was gradually imposed, channeled on the façade by a large wall of glass divided into irregular 'frames,' like those on a page of comic strips, through which, from the outside, one discovers the spaces formed in the interior, like two-dimensional drawings." Portzamparc wanted "to give the visitor the feeling not of entering a museum in the classic sense, but rather the feeling of entering into the world of Hergé, with all its diversity, depth, and complexity." He had to take into account one particular reverse phenomenon: "The comic strip is two-dimensional territory that always evokes three dimensions; architecture is a three-dimensional field with which I had to create two dimensionality . . . And that doubly appealed to me as a reader of Hergé and as an architect."

^{7. &}quot;To cut up in order to unify, to share, to create a void to bring together a multiplicity of things," he told Philippe Sollers in *Voir Ecrire* (Calmann-Lévy, 2003).

The glass frames reveal the sections cased in what is essentially five forms of concrete—"landscape objects" that combine to make a panorama that one never sees from the same angle. One, vertical and in faint red, stresses the graphic indications of the windows; the second, an oblique yellow ocher line, adorned with a foaming wave and seagulls in flight; the third is oblique, too, but at a different angle, and is lichen green as if furrowed by creepers or mineral fractures; the fourth, on the left side, bends back at its top like a rolling surf, pale blue; the fifth is more functional (the elevator cage), cut in the center: a quadrangular tower, checked with white and blue, almost black, squares. Observant Tintinophiles will be able to identify in order: the skyscrapers from Tintin in America, the rough sea from Cigars of the Pharaoh, the swooping seabirds of The Crab with the Golden Claws, a cliff face from The Black Island, the freezing sea, perhaps from The Shooting Star, and certainly the checked pattern, even if not in the familiar red and white, of the moon rocket from Destination Moon. Christian de Portzamparc recalls that when he first suggested the red and white checks, Fanny Rodwell objected: "'Listen, that's too much like the rocket and I don't want Hergé to be seen as just the creator of Tintin.' So I suggested to her black instead, which she refused: 'That would be terrible!' However, being the colorist she was [for Hergé], she suggested I take my inspiration from a detail of a painting by Piero della Francesca [1416–1492] showing an arrangement of monks and nuns in white robes and dark cloaks. So I promised her an 'amusing' black [. . .] in effect a very dark midnight blue fit the bill, and it's ideal!"





"When you enlarge, you penetrate the heart of the molecule!" According to Portzamparc, "Enlarging, which I had never previously used, is something fascinating. The tiny windows of Hergé attain the scale of the 'sponges' of the painter Claude Viallat, or the rectangular traces of Toroni; the wave, that of the Japanese printmaker Hokusai; the green zigzags, the plant fresco executed by Jacques Martinez for the Palace of Justice I built in Grasse . . . The drawing, you enter into it and its world, like in the paintings of masters. This change in scale is to me comparable to the world of *Alice in Wonderland*. There is a familiar element—I spend my time drawing things that are three-quarters of an inch high and which have to measure roughly ninety-eight feet; Hergé drew on a small scale and one enters his world completely. The goal for me was to free each person's imagination, as the creator of Tintin did so successfully." The concert in forty-five movements8 of these almost abstract, extremely pictorial signs, establishes the world of Hergé and the vast skylight reveals the spirit of the museum even before guests enter. This modest glass door, not at all monumental—almost like a service entrance, if one considers the scale of the building—opens at the end of the access bridge, after skirting the bays of the shop and basking in the Hergé line. Portzamparc's hope is that having glimpsed this world from the outside, one wants to walk in. One looks around a little and "By chance, one has entered!"

The only thing left to do is to walk through this huge, three-dimensional comic strip, following the downward itinerary Portzamparc has created. Past the reception desk, the checked tower is the launching pad for the elevator that propels you to the second floor—the top of the page—where the story begins. Hergé, photographed at different ages, always well turned out and elegant, begins his

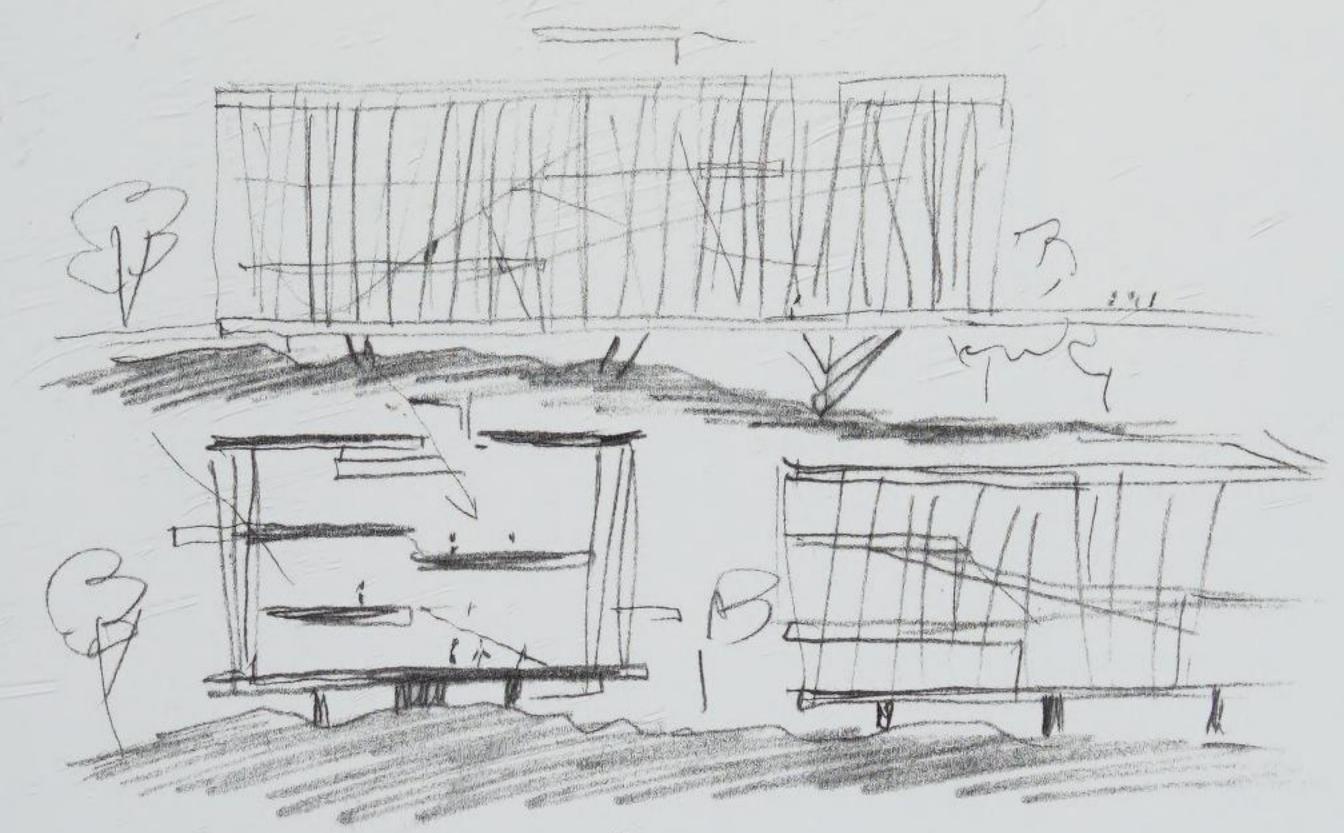
^{8.} The selection of drawings was made by Celine Barda, architect, of the Portzamparc studio.

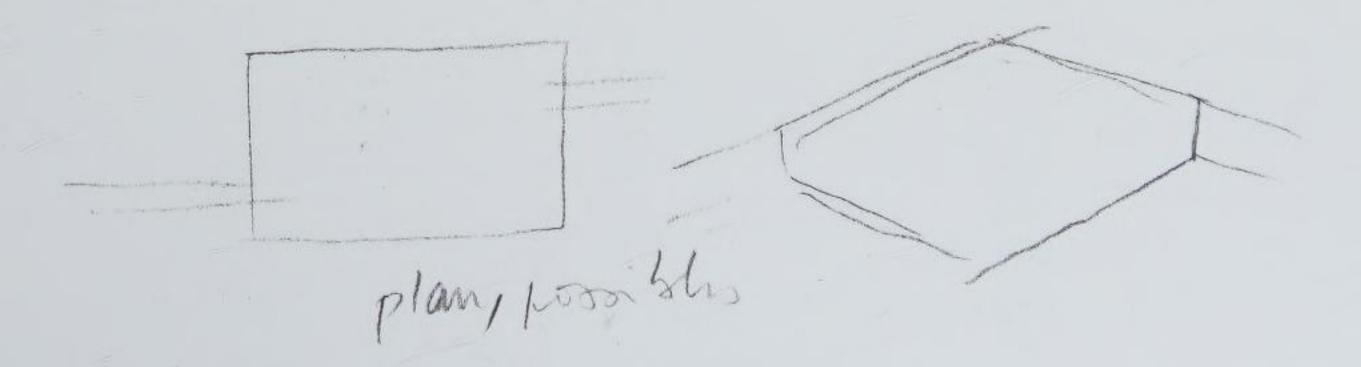
own story. Like a song by Charles Trenet—"Le Soleil et la lune"—his smile in gentle shadow invites you to discover his first drawings as a child (soldiers, knights, automobiles), his sketches in the margins of his schoolbooks, accompanied by poignant family photographs (his mother was quite beautiful!), then the first Scouting strips of Totor, C.P.9 of the Maybugs (1926). The birth of Tintin (Land of the Soviets) in 1929 in Le Petit Vingtième opens an intensely emotional visual exhibit covering half a century—and reflecting the century as a whole—here embellished by private documents and objects Hergé was inspired by or that he inspired. It continues with illustrations and his advertising work and, of course, comic strips in different spaces on walls that are often oblique (highly effective for works displayed on staggered partitions). The art is displayed in filtered light and amid muted shades. At the end of the eleven chapters devised by Joost Swarte, passing from a block of sky blue to green, yellow to red, by spider-like bridges, the visitor reaches the end of the story with three of the four portraits of Hergé painted by Andy Warhol, the New York king of pop art, who revered the creator of Tintin and the admiration was mutual. So it is into the white infinity of the unfinished Alph-Art that we find the final silhouette, sparsely sketched, of our hero Tintin at the death of his creator on March 3, 1983. A great void and exit through the canyon, as if it's saying "to be continued" . . .

^{9.} Patrol leader.



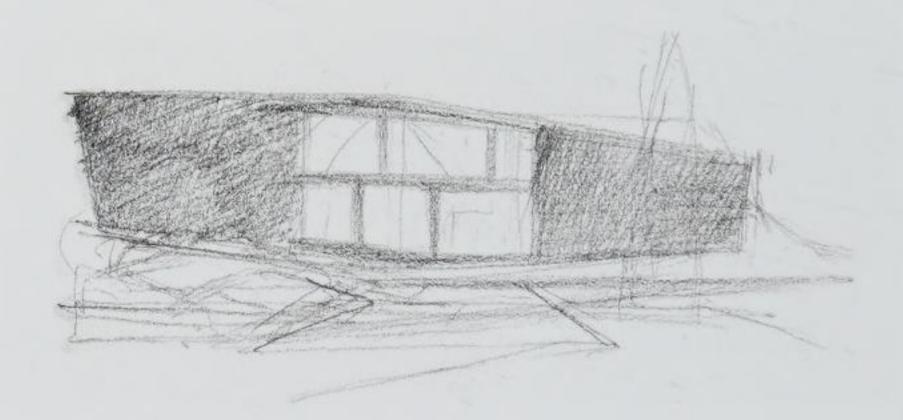






"Architecture," Christian de Portzamparc notes, "traditionally has a strong bond with its construction and its materials. One knows what it's made of. The city of music in Rio, for instance, is made of concrete, and that works; one feels the force of the weight. Louvain is quite different, with large painted areas where one is not sure of the material, it could be paper; there are colors, there are traces on top, one doesn't know if it's rock, one has no reference to construction or material, it's a greatly enlarged drawing, a folded drawing, in relief. I wondered whether this would stay the course. Didn't it risk being appealing only for the moment? But, when surveying the building works, I saw the bridges, viewed the workers up there, I knew that, no, this was because the personality of Hergé lived inside what we were making. That's it; life was a part of the building. There really was this inexplicable link with the comic strip that came little by little, the idea of spaces, frames, and the route. Quite naturally, your virtual body, your spirit, already traverses the spaces. This reality of body and place, of 'one will go and see' (one has to make the effort to go, to participate, to be an element of it oneself), that this truth remains despite all our virtuosity, despite the most extraordinary 3-D simulations one can imagine, despite the Internet, proves that our intelligence and sensibility cannot be separated from our body, that perception is intelligence. In the end, the truth of architecture proves itself without explanation, but rather on the ground, with eyes, with feet, with hand and ears . . ."

Total surface: 38,750 square feet, with a budget of 15 million euros. This was a major undertaking. With complete confidence in her chosen architect, Fanny Rodwell's vigilance and enthusiasm allowed for the realization of this monumental



work, of this "impossible dream." Nick Rodwell, the administrator of the project, attentive and rigorous, knew how to keep the plans realistic. "He was the guardian of the technical and financial viability. At one point, he told us: 'Careful, there is a ten percent overspend there, we cannot do that.'"

"It was too expensive and I noticed that we were a bit too big all around, everything was a little high and large . . . And so I put the project 'through the washing machine' and we shrank by eight percent! The actual museum was reduced by thirteen feet compared to the original sketches. It was a little tighter, and at the end of the day that's fine." Like the Thom(p)sons, one might add, "To be precise: That's very fine!" . . . To meet the target, the engineer Walter de Toffol, the foreman of the project, who on behalf of the Ministry of Culture had directed the building of the Philharmonic Hall in Luxembourg according to the designs of Portzamparc, was brought in for his expertise. "Walter de Toffol," according to the architect, "busied himself with negotiating lower prices with the companies contracted. I thought he was just the man to ensure the best value, so I presented him to Fanny and Nick, who brought him into the adventure."



And so was born in Louvain-la-Neuve, in the heart of Belgium, the Hergé Museum. Construction began in April 2007, and the building was inaugurated on June 2, 2009. Devised and drawn up by Christian de Portzamparc, it embodies the joy, elegance, and clarity of the "clear line." "We had to define the plans," explains Portzamparc, "sometimes the cylinders, the cones, or still more complex forms. To make them comprehensible and workable for the client and the building contractor, we had to draw them in two dimensions. They were the outlines that gave us the volume. We had to trace simple forms from the lines, and complex forms—a sphere, for example—from a contour that defined the object in space. Hergé expressed with a kind of perfection the face and human body with lines and contours, simplifying and adding some elements (such as a nose), which mark the limits of anatomy and are enough to make the ensemble intelligible. Pictorially strong, pop artists such as Lichtenstein and Wesselmann played with this; enlarging comic strips, underlining the strength of the contours. In this respect, architects are familiar with the clear line."

"Certainly, architecture has to produce happy spaces. Architecture is the realization of a small utopia, a piece of the future that takes place here and now. This is what I feel; this idea of a small, possible route and each time a new path open to time. There is nothing less frivolous than this desire to know if we are hoping for the same future. Discussing this at a time when this future is still hidden from us, that's what makes architecture so important." This declaration of faith by Portzamparc¹⁰ would without a doubt have won over the genial and modest man that this inspired museum honors with its delicate and detailed homage, "like a game with Hergé, a letter to Hergé."

^{10.} View given to the authors of the documentary Empreintes, broadcast by France 5 in 2010.







ROYAUME DE BELGIQUE

PROVINCE DE BRABANT - ARRONDISSEMENT DE BRUXELLES-CAPITALE

COMMUNE D'ETTERBEEK

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G.R. KNOWN AS HERGÉ

How could a simple *ketje*¹, born in Belgium during the reign of the ostentatiously bearded Leopold II, colonizer of the Congo, become, during a lifetime spanning seventy-six years, one of the beacons of the twentieth century? How could a scribbling Boy Scout, gifted only at drawing, make such an impact on the development of the comic strip—like a genius who yearns for eternal childhood and modern art—that today he merits a museum celebrating his achievement? How did the obscure Georges Remi turn into the well-known Hergé?

The story began at 7:30 a.m. on May 22, 1907, in the Brussels suburb of Etterbeek, where twenty-four-year-old Alexis Remi, a boy's outfitter, and his spouse, Elisabeth Dufour, twenty-five, a housewife, had their first child; the father was a Walloon, the mother Flemish, and the baby boy was baptized Georges-Prosper, or Georges for short. Remi, Georges: Remember the initials R. G., which in French are phonetically pronounced Hergé.

The outlook for Georges was not bright: His upbringing was dull and conventional, living in an industrial kingdom under the often low, leaden Belgian sky, and yet he applied himself. He was a good boy and a diligent pupil, who showed a deep love of drawing that provided him with an escape as well as earned him the admiration of his friends. Feet on the slag heap and nose in the stars: such "surrealism" was the ore native to Magritte's Belgium. As a schoolboy, Georges's exercise books were covered in sketches, often depicting soldiers—the First World War broke out and the Germans occupied Brussels when he was seven years old.

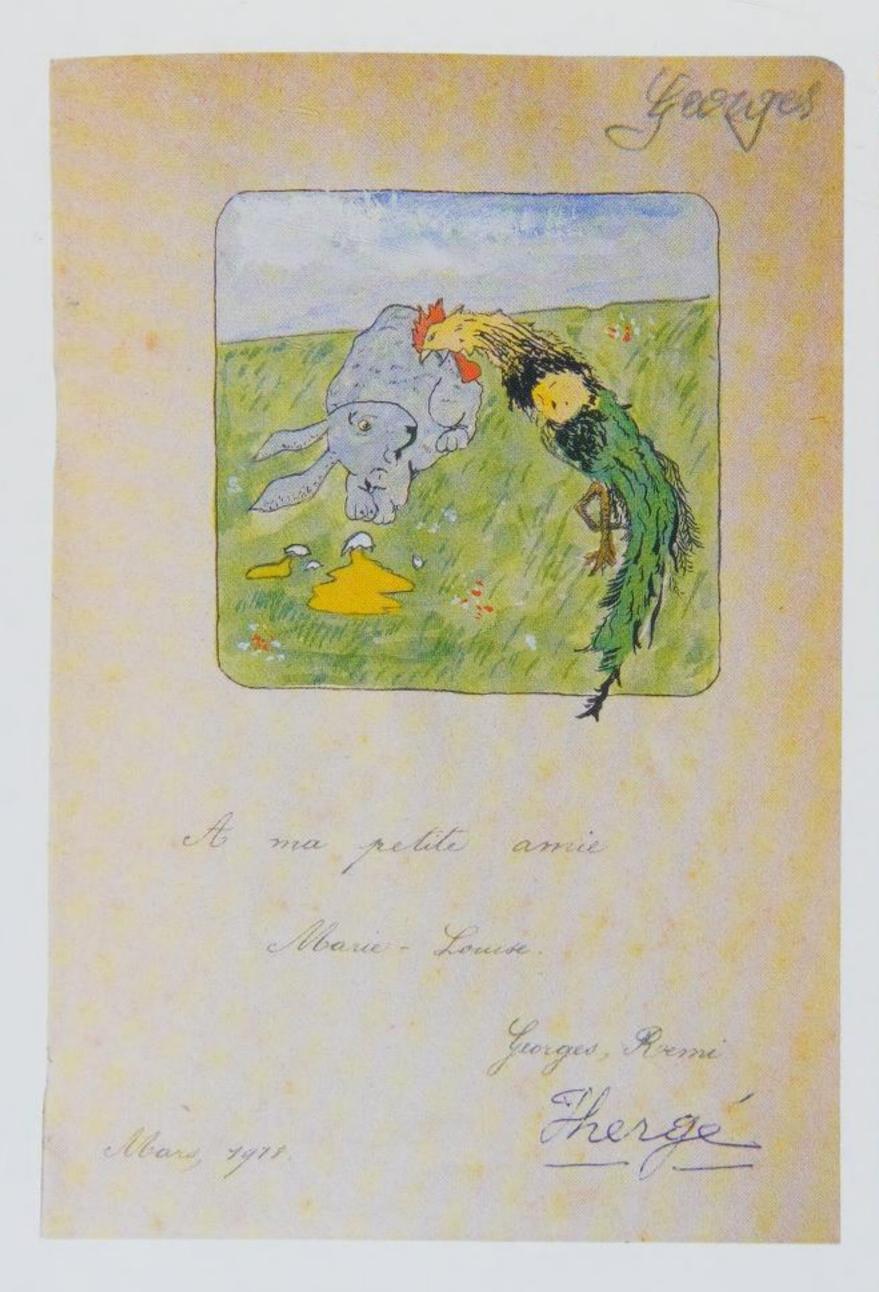
^{1.} Ketje means "street urchin," in Brussels dialect.



▲ Georges Remi, circa 1912



▲ Elisabeth Remi and her son Georges, circa 1914





▲ Georges adorns the poetry book of his friend Marie-Louise Van Cutsem, known as "Milou," with a color drawing, March 1918

- Georges faithfully copies a postcard drawing for his friend Milou, 1920
- ► Georges with his brother Paul (front row) and his parents (on the right), on holiday at the beach, Ostend, 1924



The second "birth" of Georges Remi came in 1921 when he joined the Boy Scouts at St. Boniface College. He stood out for being a "stylish type," resourceful, elegant, and courteous. He became patrol leader of the Squirrels with the title Curious Fox. While still reflecting the values and hardened prejudices of his background, the doughty youth movement recently founded by Baden-Powell² opened a vast world where dreams and adventure were possible. "Scouting," he wrote ten years later, "marked the twentieth-century resurrection of the old ideal of Christian chivalry."

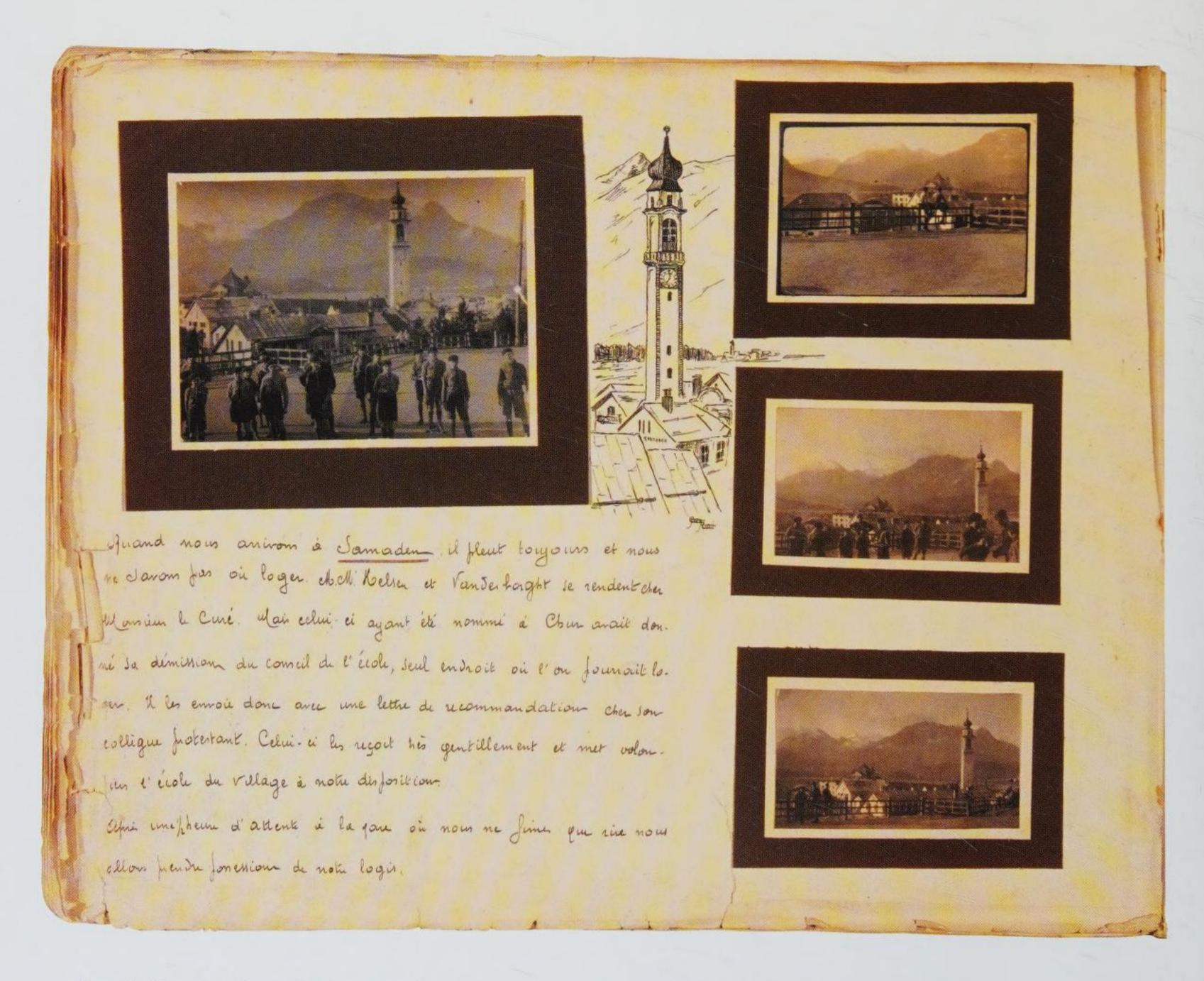
The Christian reference, fairly mechanical for a skeptical young man gradually distancing himself from it, was also a sort of badge of resistance in a society terrified by Bolshevism (the Russian Revolution dating from 1917). Summer Scout camps took Curious Fox and his troop to France, Italy, Switzerland, Austria, and Spain—strictly European destinations that did not really represent "abroad" for a young Belgian who had his eyes set on distant horizons. In order to reach more exotic places, he used his imagination.

Since his childhood, Georges Remi relied on drawing to recount stories. His broad imagination found a natural expression with pencil and pen at the same time as the first illustrated publications for children appeared (*L'Epatant* published the drawn adventures of Charlie Chaplin). It put together a narrative in fixed but successive images—animated by the reader thanks to the ellipse between the white border that separated and brought them together at the same time—that were already "talking," even if the speech bubble³ at this stage only expressed surprise with an exclamation mark or perplexity with a question mark.

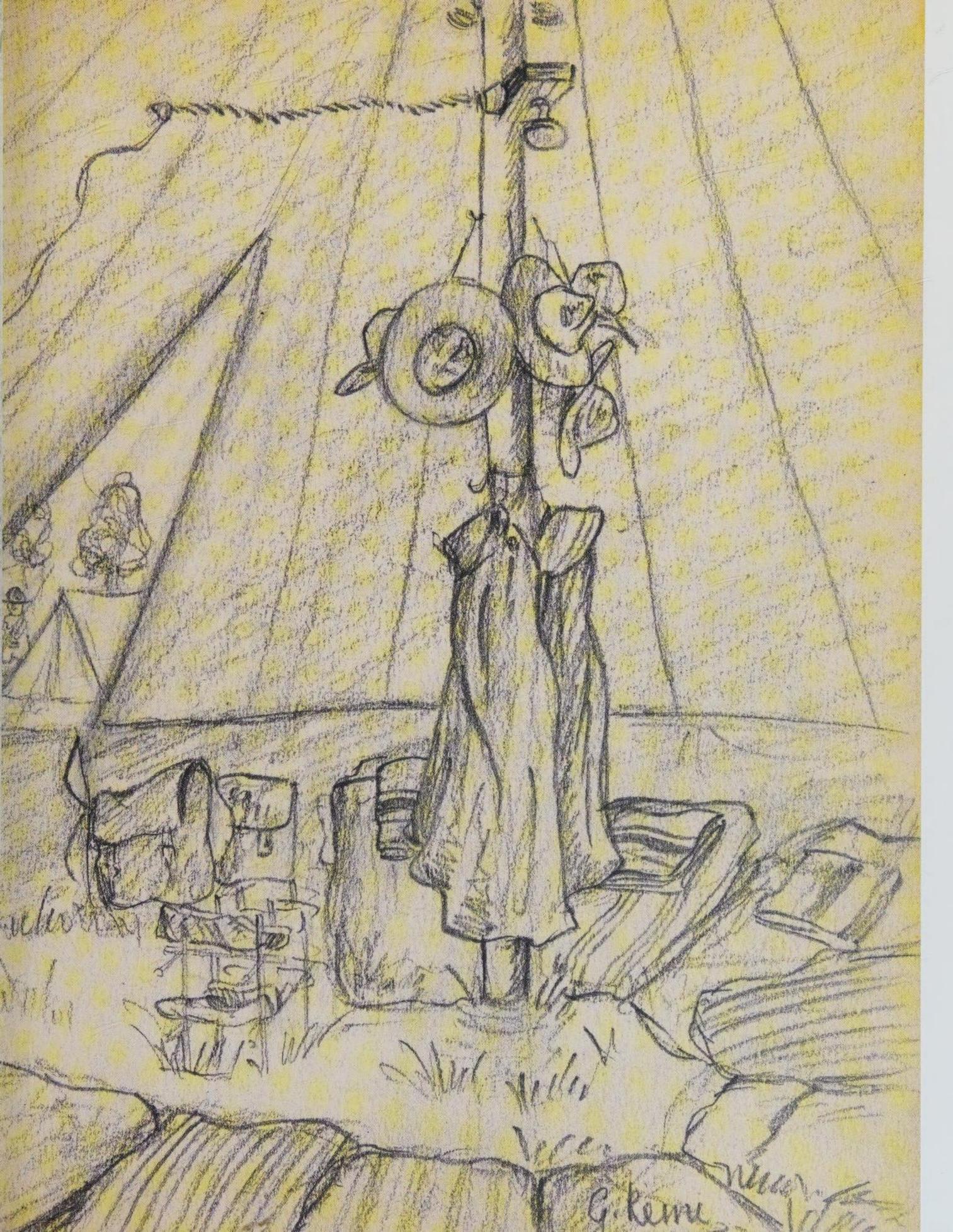
^{2.} Robert Baden-Powell (1857–1941), British officer, founded the Boy Scouts in 1908, after being inspired by young tracker scouts under his command in the South African Boer War.

^{3.} Speech bubble or balloon, used in primitive painting, manuscripts, and later comic strips to contain a character's dialogue.

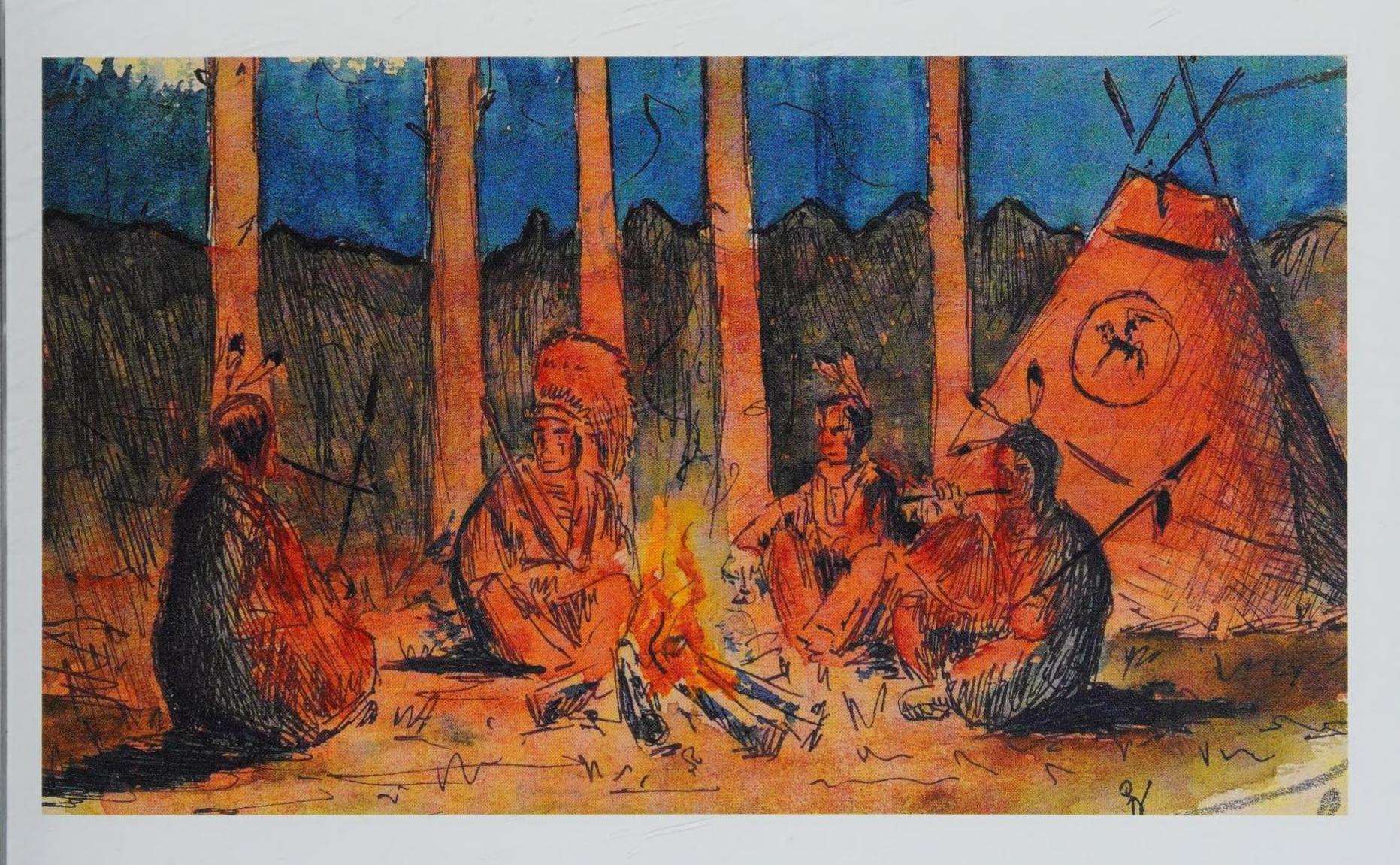




- ▲ Illustration from a travel journal about Samedan (Grisons/ Switzerland), 1923 India ink on drawing paper 11.65 × 14.56 in. (296 × 370 mm) St. Boniface Fund
- ► Interior of the Eagles' tent at Tournai Pencil on drawing paper Sketch, June 5, 1922 5.70 × 4.44 in. (145 × 113 mm)







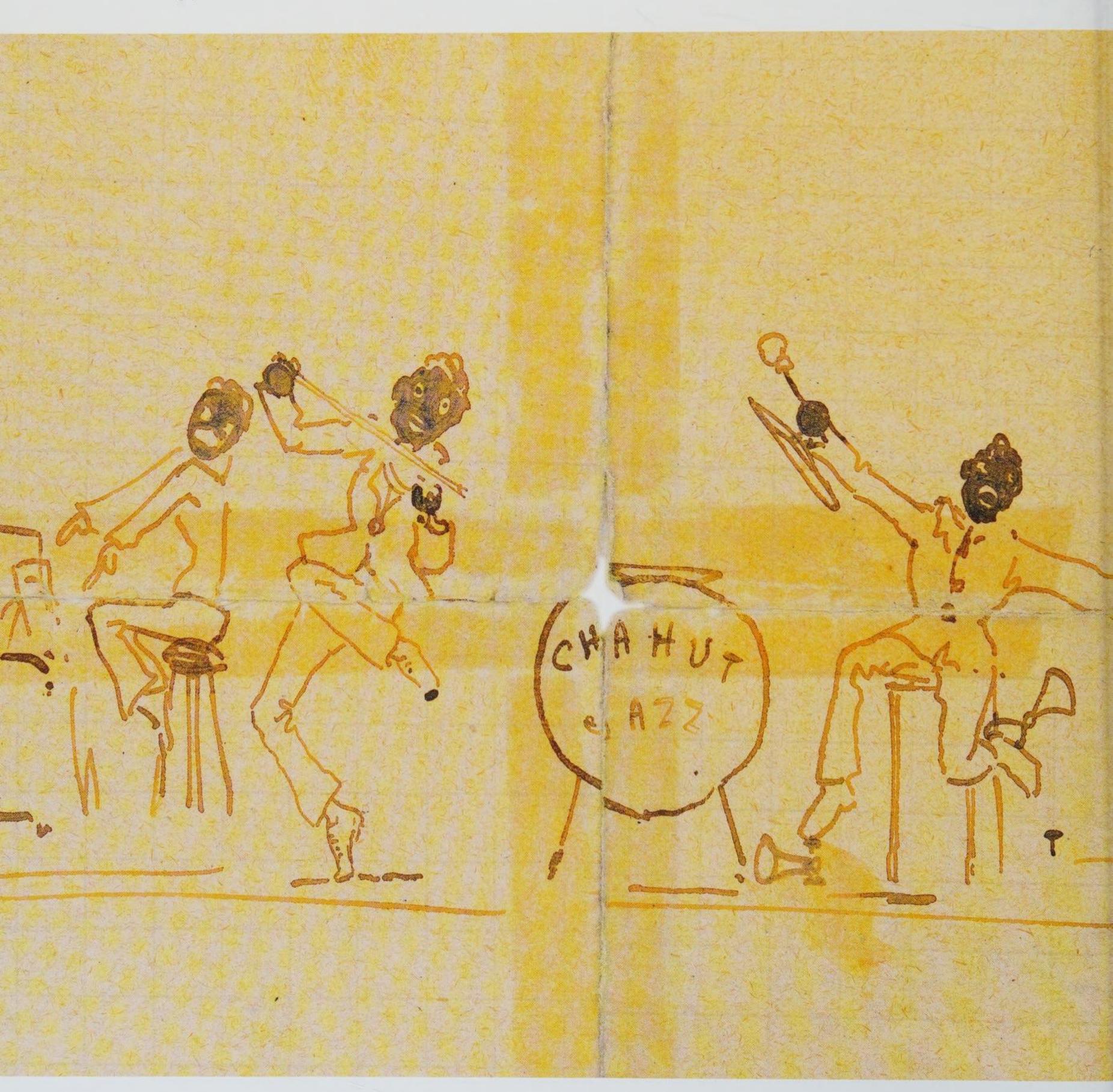
◆ Dressed as Indians at Botassart (Belgian village in the Semois valley) August 1922 ▲ Indian Vigil Ink and watercolor on drawing paper Detail of illustration, 1923 3.58 × 5.62 in. (91 × 143 mm)





▼ Thusis, Via Mala (Grisons/Switzerland) Pencil on drawing paper Detail of sketch, August 30, 1922 4.44 × 5.70 in. (113 × 145 mm)

▲ The St. Boniface Scouts at Thusis, 1922



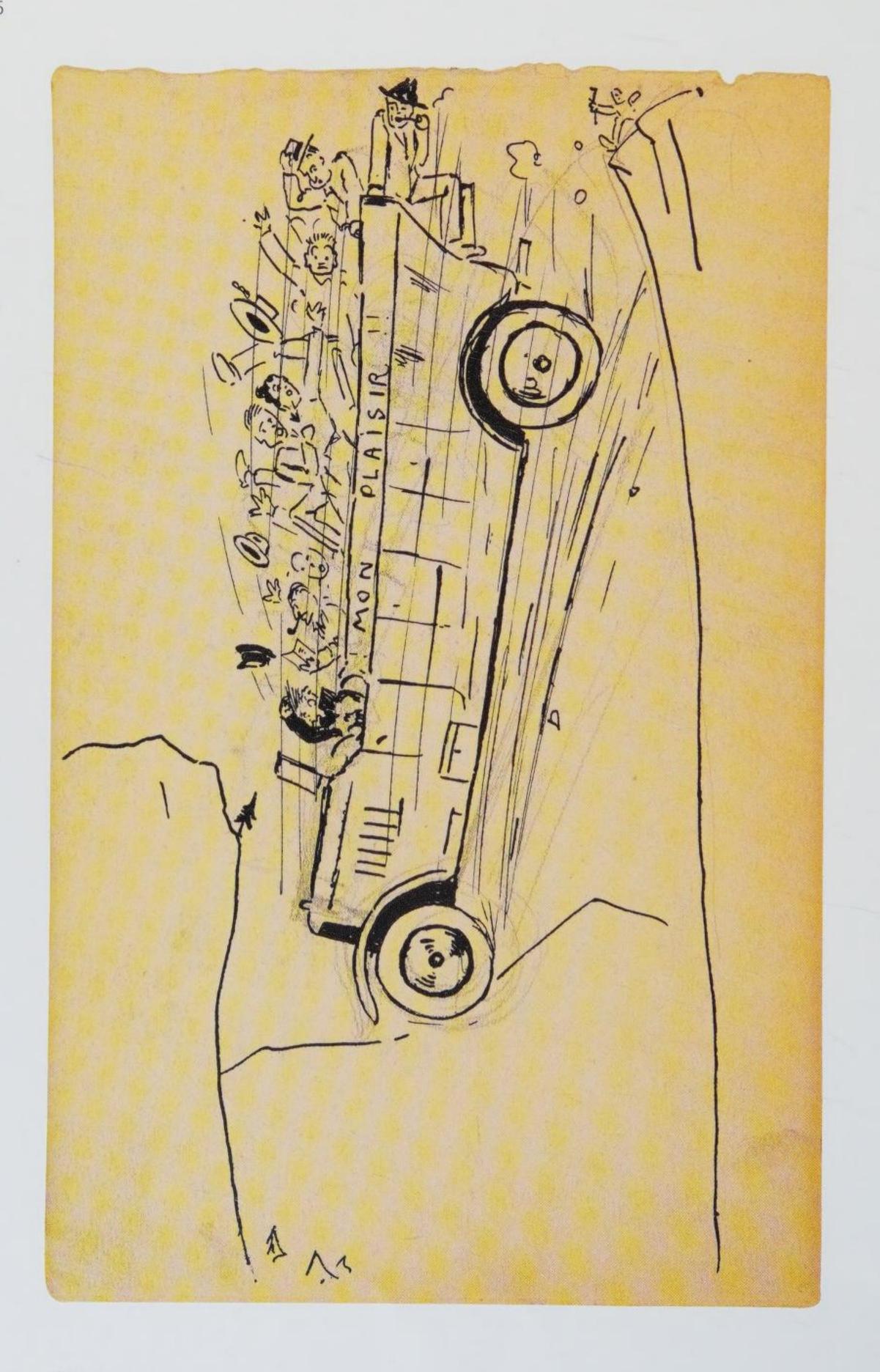
✓ Jazz Din
 Ink on graph paper
 Humorous drawing (detail), 1922
 4.92 × 7.67 in. (125 × 195 mm)

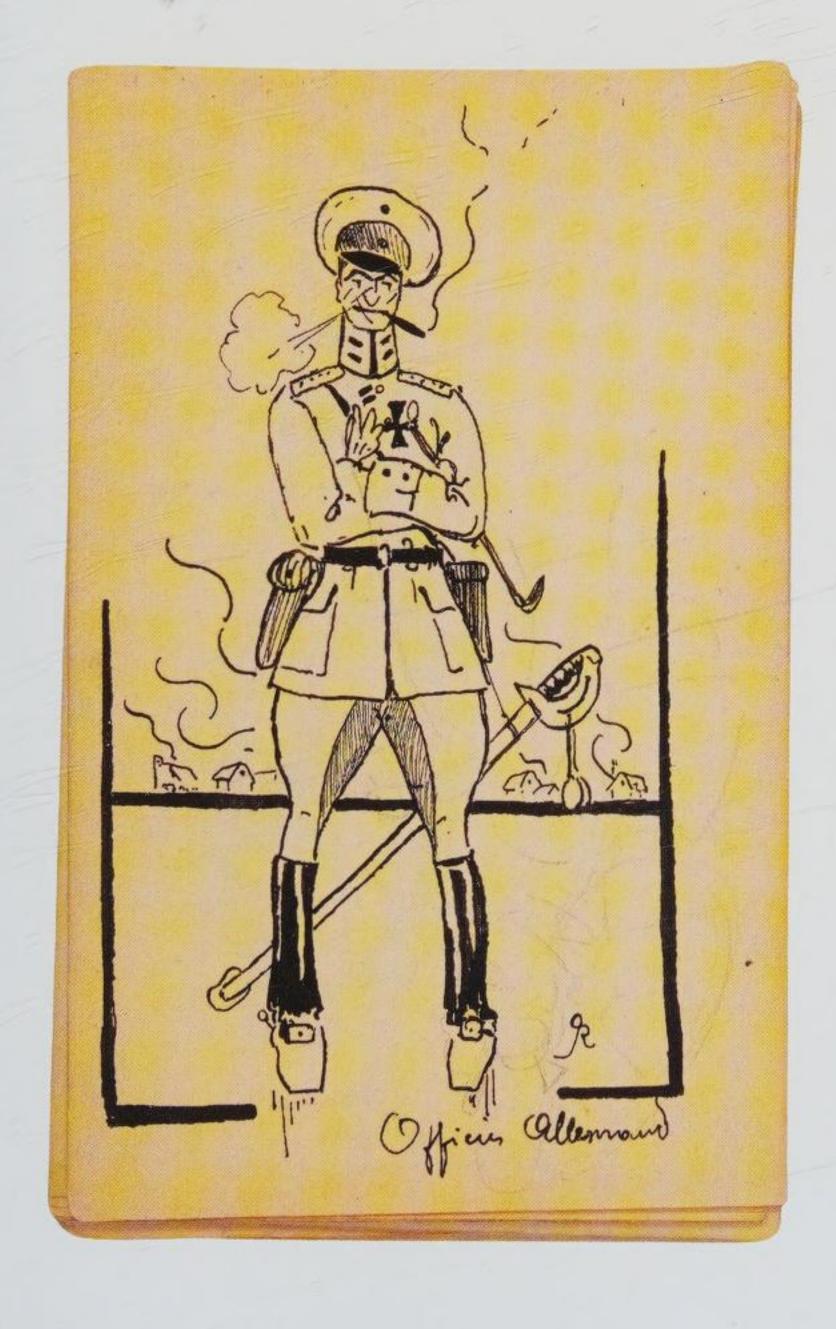


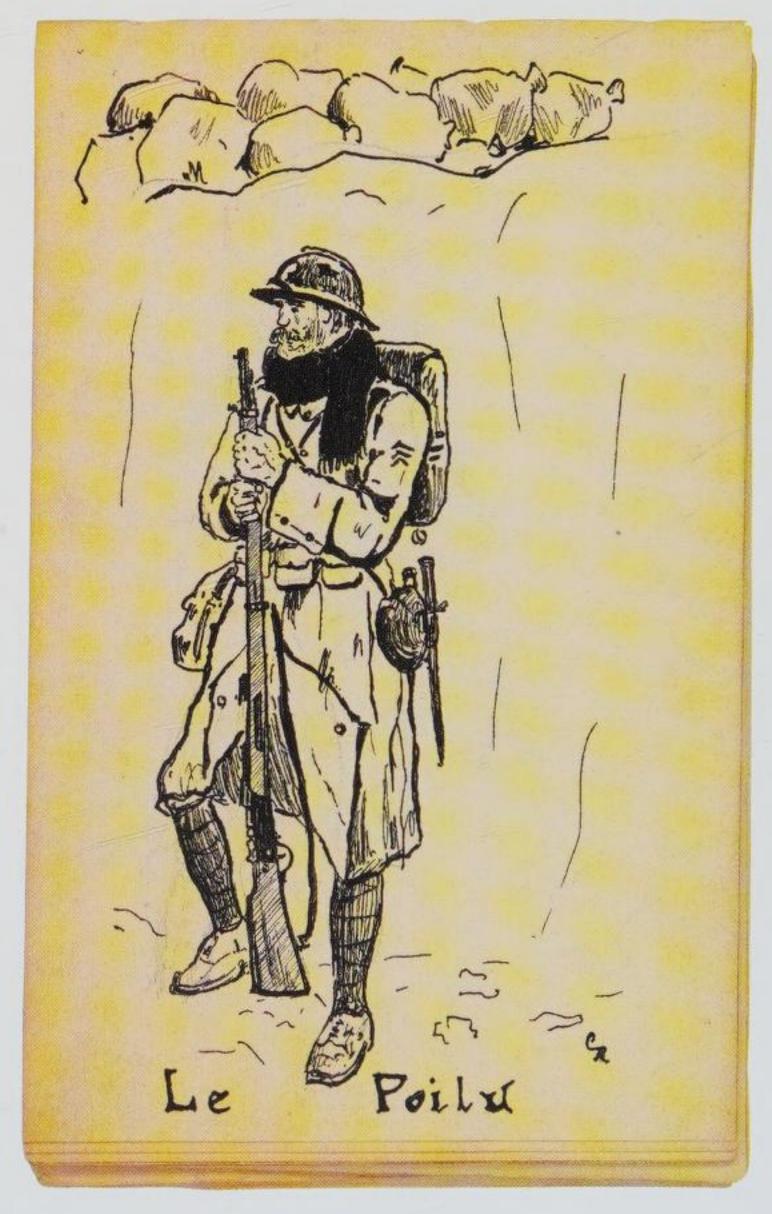
▲ *Italian*, September 1922 Sketch of observation



▲ Detail of sketch, 1922 Ink and India ink on graph paper 7.48 × 5.51 in. (190 × 140 mm)







■ My Pleasure
Pencil and India ink on drawing paper
Humorous illustration, 1924
5.70 × 3.54 in. (145 × 90 mm)

▲ German Officer, French Soldier India ink on drawing paper Studies, 1924 5.70 × 3.54 in. (145 × 90 mm)









- ◄ The Bugle's Call
 Hergé's first sequence of images and first use of speech bubbles
 Le Boy-Scout, January 1925
- ▼ A Unique Photo Cartoon Le Boy-Scout, May 1925



UNE PHOTO UNIQUE

— Un instant, te presse pas, le temps d'aller chercher mon Kodak et j'arrive.

The Scouts recognized this talent in Georges, which led to him contributing to *Le Boy-scout belge*, the movement's monthly magazine. Starting in 1924, the young illustrator signed his drawings "Hergé." "I thought that one day perhaps, after much practice, I would become a good artist," he later told Jacques Chancel.⁴ "While waiting to become one, I hid behind a pseudonym, saying to myself that perhaps one day I would sign my real name . . ."

Hergé was nineteen when, in July 1926, he executed his first comic strip for the Scout publication: *The Extraordinary Adventures of Totor, Patrol Leader of the Maybugs*, presented as "a major comic film" (or better, an "extrasuperfilm") by the fictitious film company United Rovers. The twenty-six pages, where the drawings have classic subtexts but are occasionally embellished by some exclamatory speech bubbles, strive to be, in effect, "paper cinema" reflecting quite clumsily—but with a real graphic punch—the fascination Georges held for slapstick films and American westerns, which he would watch assiduously with his mother in the first movie theaters in Brussels. Totor, the hero with a round face, two dots for eyes, and a comma for his nose, sported a limp mop of hair that only needed to be blown back into a quiff . . .

One year earlier, Hergé had begun his first job, working in the subscriptions department of the daily *Le Vingtième Siècle*. "A conservative newspaper, very conservative," according to Paul Jamin, a Scouting friend and later assistant to Hergé. "The advertisements," which he recalled being amused by, "would urge readers—who read the newspaper for information—to prefer 'Catholic chocolate' to the Victoria brand, which was liberal."

^{4. &}quot;Radioscopie," March 9, 1979, on France Inter, in Hergé, objectif radio, 2-CD set (INA, 2003).

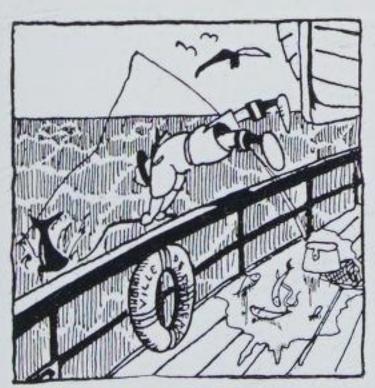
^{5.} Previously unreleased interviews with Benoît Peeters (1988), in Hergé, objectif radio, 2-CD set (INA, 2003).





Totor, C. P. de la patrouille du Hanneton, partit un jour en Amérique rejoindre son oncle Pad Hatt, gros ranchman du Texas (U. S. A.).





Un gros requin, pris à l'hameçon, le fit passer par dessus bord. Notre C. P. fit un plongeon dans l'onde amère et...



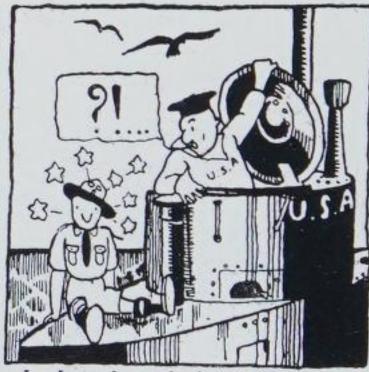
A califourchon sur l'animal, il se vit emporté à une vitesse vertigineuse, tandis que le paquebot disparaissait dans le lointain.

Extraordinaires Aventures de Totor





Dieu sait comment cette promenade se serait terminée, si le squale n'avait pas télescopé un sous-marin américain rentrant au port.



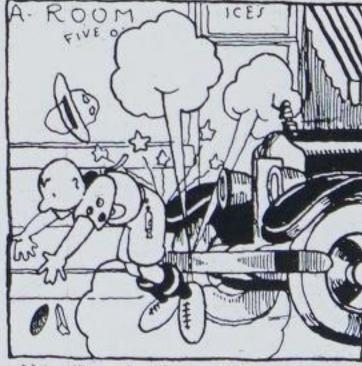
Le choc embarqua le chef des Hannetons sur le submersible, qui, lui, le débarqua à New-York, Quelle grande cité!



ciel et par ses stations interrompait le trafic.

(Reproduction interdite.)

Totor, tout ébahi, admirait les énormes gratte-



Hélas, l'imprudent, les yeux fixés sur un « building » imposant, ne vit pas une formidable auto et, dans un choc terrible. Totor fut projeté à plusieurs mètres...

HERGE.

(Suite au prochain numéro.)

▲ The Extraordinary Adventures of Totor, Patrol Leader of the Maybugs Pages 1 and 2 Le Boy-Scout, July 1926

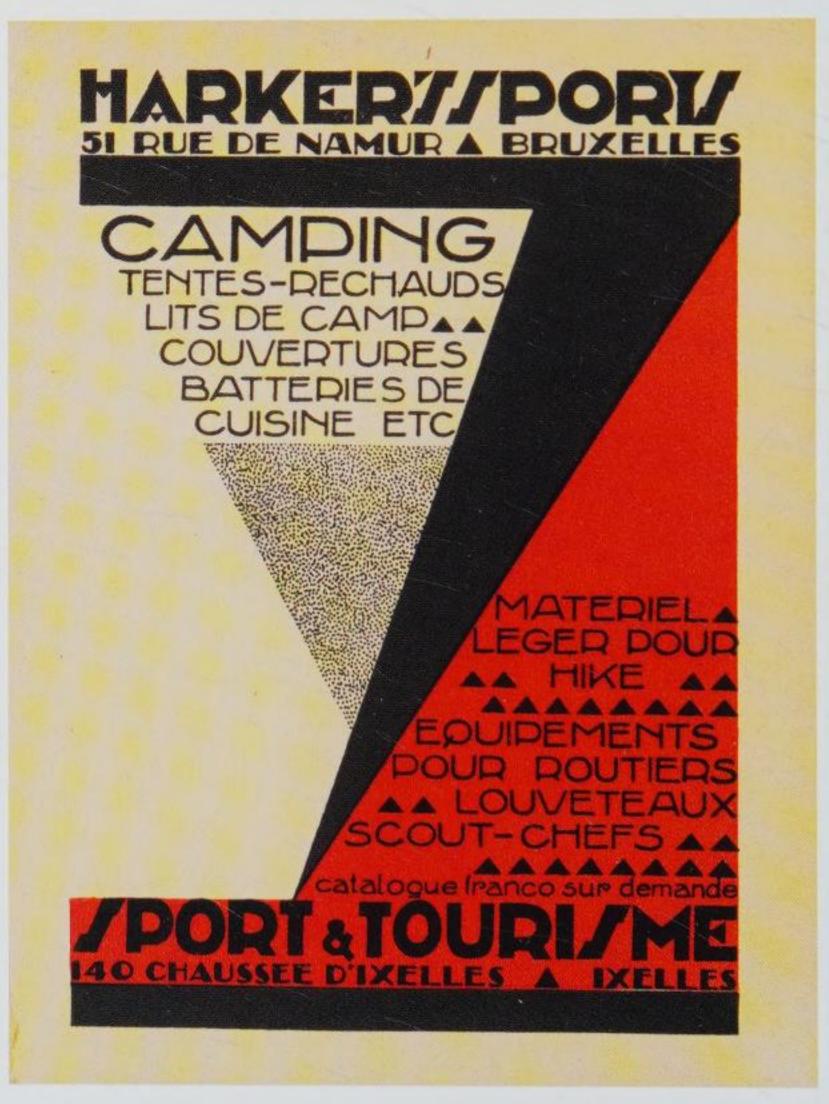
▼ Eureka! (Totor's first speech balloon) The Extraordinary Adventures of Totor, Patrol Leader of the Maybugs Extracted from page 12
Le Boy-Scout belge, February 1928

► The Extraordinary Adventures of Totor, Patrol Leader of the Maybugs
Detail of panel from page 17
India ink and gouache on drawing paper
Le Boy-Scout belge, July 1928
5.90 × 5.90 in. (150 × 150 mm)









▲ Logo for *Le Campeur* (The Camper) Writing paper and envelope, 1926–27

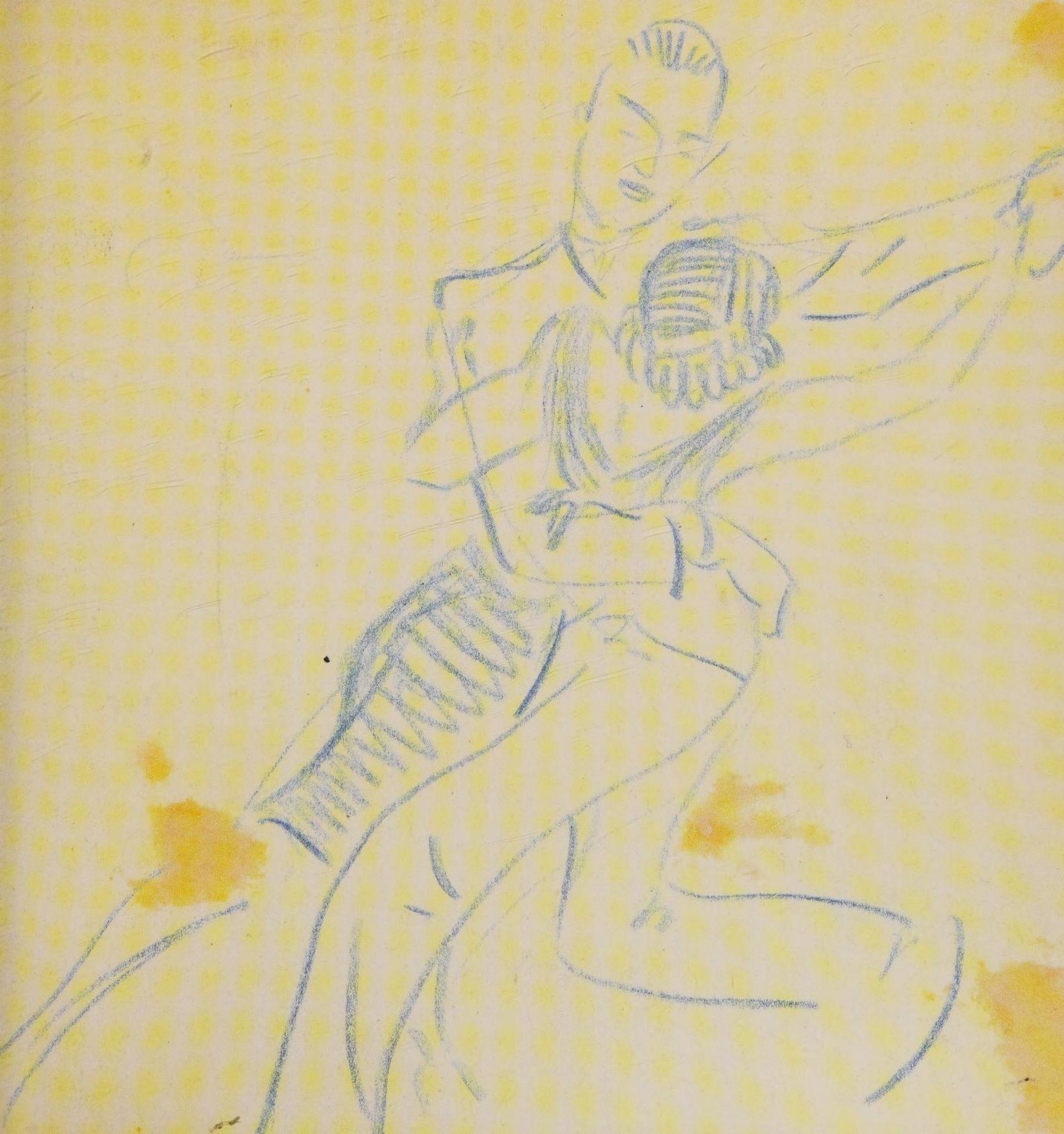
- ▲ Harker's Sports—Sport and Tourism Advertisement in *Le Boy-Scout belge*, January 1928
- ▶ Dust jacket for La Glace Polie (The Polished Mirror), 1928





▲ Monsignor Schyrgens' Siesta Pencil, watercolor, and gouache on drawing paper Satirical sketch, 1928 8.66 × 8.26 in. (220 × 210 mm) Private collection

➤ Dance scene
Colored pencil on drawing paper
Caricature sketch (detail), 1929
5.11 × 6.81 in. (130 × 173 mm)





- Logo for "Hergé Dessinateur" (Hergé draughtsman), 1929
- ▼ Satirical illustration for the article "Le Sifflet a Barcelone" ("The Whistle in Barcelona") Members of the newspaper staff are caricatured, including Hergé Le Sifflet, May 19, 1929





◄ L'histoire de Bambi (The Story of Bambi)
India ink and gouache on drawing paper
Illustration (detail)
Le xx^e littéraire et artistique, October 20,
1929

 8.97×6.49 in. (228 \times 165 mm)



Outing in Germany with the St. Boniface scouts, September 1929



To complete the picture, Jamin portrayed the director of the newspaper, Father Norbert Wallez, as a thundering despot. "The priest was a man of the Right, even somewhat fascist, he knew Mussolini . . ." But Wallez made a big impression on his young employee—whose promising talent he was quick to spot—and became his all-powerful mentor. All the more so since the reverend director had an attractive young secretary, Germaine Kieckens, on whom Georges had a crush.

Around the guardian figure of Wallez, the until now loose threads of Georges Remi's destiny began to tie together: the basic ideology of a "little Belgium"—chilly, naturally anti-Semitic—the chivalric ideal of Scouting and its cult of purity, the "life and death" friendships of adolescence, a settling of scores with his suffocating family and social background, the romantic appeal of the globe-trotter, the gift of drawing and the success to which it would lead, an emboldened heart . . . The appearance, on January 10, 1929, of *Tintin in the Land of the Soviets*, in *Le Petit Vingtième*, the weekly children's supplement that Hergé was put in charge of, marked the blossoming of an author who did not yet believe in himself. "It was a game," he told Chancel, "certainly not destined to last, a little joke, a short comedy for the Scout campfire." However, "it was a play in which I placed, as a game, politics," he told Numa Sadoul, the author of an essential book of interviews with Hergé.⁶ "One has to remember that *Le Vingtième Siècle* was a Catholic newspaper and to say 'Catholic' at the time meant 'anti-communist.'"

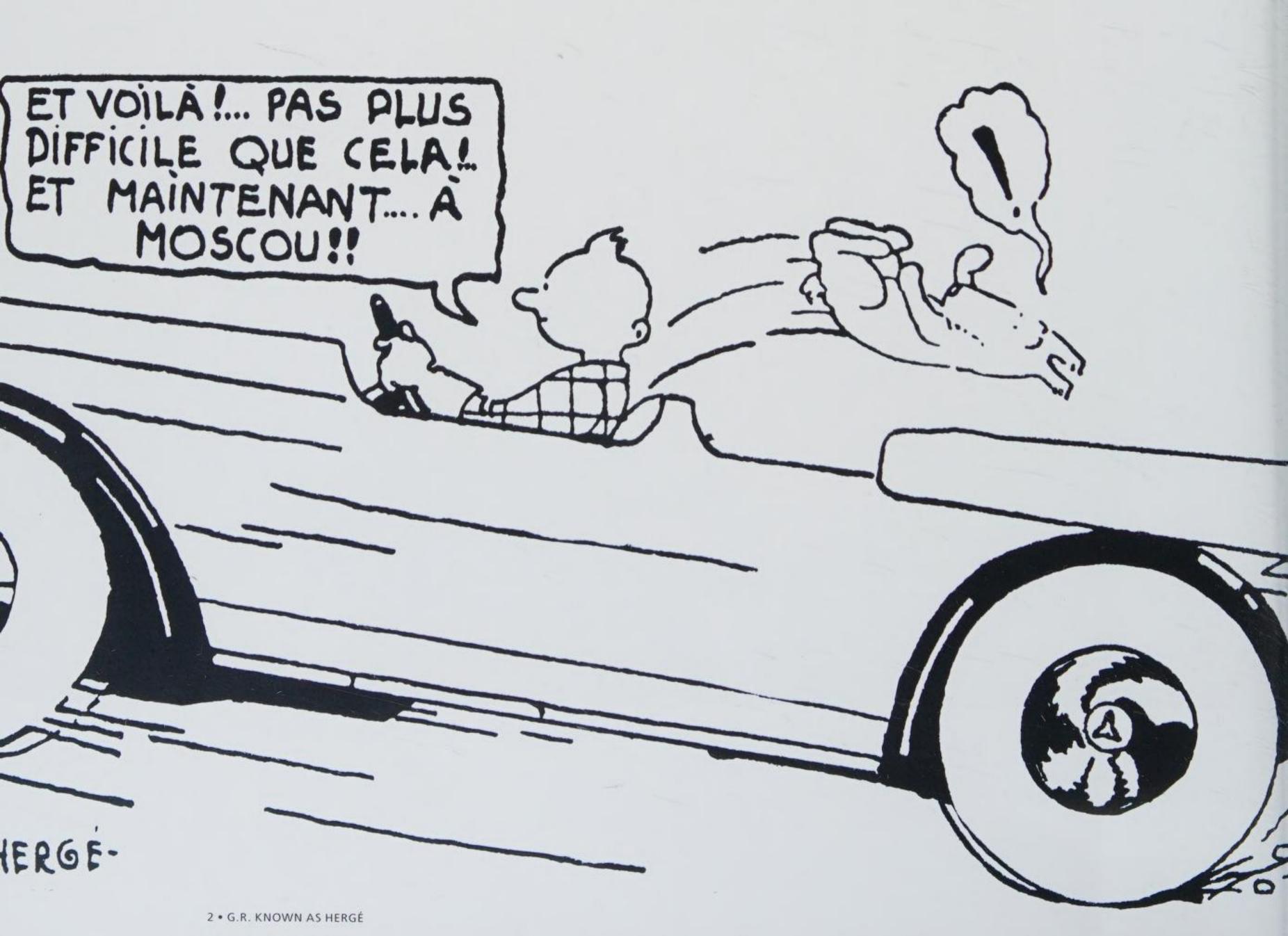
"One literally ate Bolsheviks for breakfast there! I was inspired by the mood of the newspaper, but also by a book titled *Moscou sans voiles* (Moscow Unveiled) by Joseph Douillet, who had been the Belgian consul in Rostov-on-Don and who violently denounced the vices and depravity of the regime. Drawing on that, I was convinced I was following the right track. And then I had the blessing of my director . . ."

^{6.} Entretiens avec Hergé (in 1971) by Numa Sadoul (Brussels: Casterman, "Bibliotheque de Moulinsart," 1989).



▲ The Camp Fire
Illustration (detail)
Pencil and gouache on drawing paper
Le Boy-Scout belge, June 1929
6.41 × 9.96 in. (163 × 253 mm)
Private collection

- ▼ The Adventures of Tintin in the Land of the Soviets Panel from page 8 (detail) Le Petit Vingtième, January 31, 1929
- ► The Adventures of Tintin in the Land of the Soviets
 Page 1
 Pencil, India ink, and gouache on tracing paper and
 drawing paper
 Le Petit Vingtième, January 10, 1929
 13.77 × 9.56 in. (350 × 243 mm)



LE "PETIT XXE" TOUJOURS DESIREUX DE SATISFAIRE SES LECTEURS
ET DE LES TENIR AU COURANT DE CE QUI
SE PASSE A L'ETRANGER, VIENT D'ENVOYER EN RUSSIE SOVIETIQUE, UN DE
SES MEILLEURS REPORTERS:

CE SONT SES MULTIPLES AVATARS
QUE VOUS VERREZ DEFILER SOUS VOS
YEUX CHAQUE SEMAINE.

N.B. LA DIRECTION DU "PETIT XXE"

CERTIFIE TOUTES CES PHOTOS

RIGOUREUSEMENT AUTHENTIQUES,

CELLES-ÇI, AYANT ÉTÉ PRISES

PAR TINTIN LUI-MÊME, AIDE DE

SON SYMPATHIQUE CABOT:

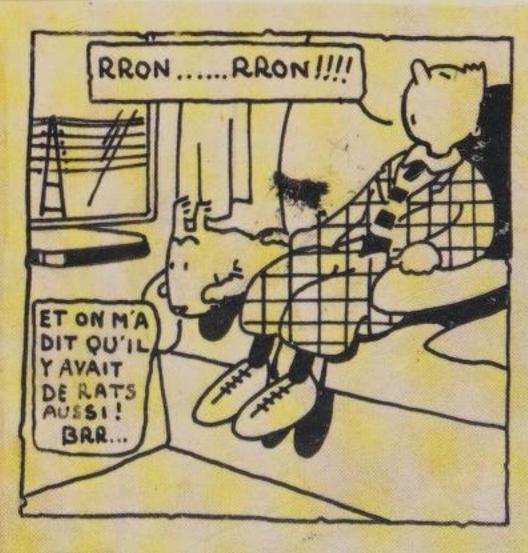
MILOU!











The success of this black-and-white adventure, with the dialogue contained entirely in speech bubbles without subtexts—where Tintin sprang from Totor, his hair blown back by the speed of the Mercedes sports car—was such that Father Wallez decided to stage for the young readers an "authentic" return of the young reporter to Brussels. A Boy Scout, dressed like Tintin in Russian peasant costume, disembarked on May 8, 1930, at the Gare du Nord station in Brussels, carrying in his arms a fox terrier specially bleached for the occasion, to the cheers of hundreds of welcoming children who were already fans. Evidently Germaine Kieckens saw in the event fresh proof of the genius of Wallez ("He was an exceptional person!"), who additionally had the idea of bringing together the pages of Tintin's first adventure and publishing it as a book (five thousand copies) with a numbered edition individually signed by Tintin and Snowy! "Georges signed 'Tintin' and I 'Snowy' as a small dog's signature," Germaine, whom Hergé married in 1932 at the director's insistence, told Benoît Peeters.

The same publicity stunt marked the completion in 1931, in *Le Petit Vingtième*, of *Tintin in the Congo*, which glorified in a manner naively paternalistic ("racist," according to some contemporary commentators; a charge that was rejected in December 2012 in a judgment by the Brussels court of appeals) the African colony forged by Leopold II that he left to the Belgian people. This time, Tintin arrived wearing a pith helmet, and Germaine recalled that "landaus⁷ with blacks" to pull it were ordered specially to escort our heroes from the Gare du Nord to the newspaper's offices. The book, which was already available, came with a bonus "Congolese object of art of great value."

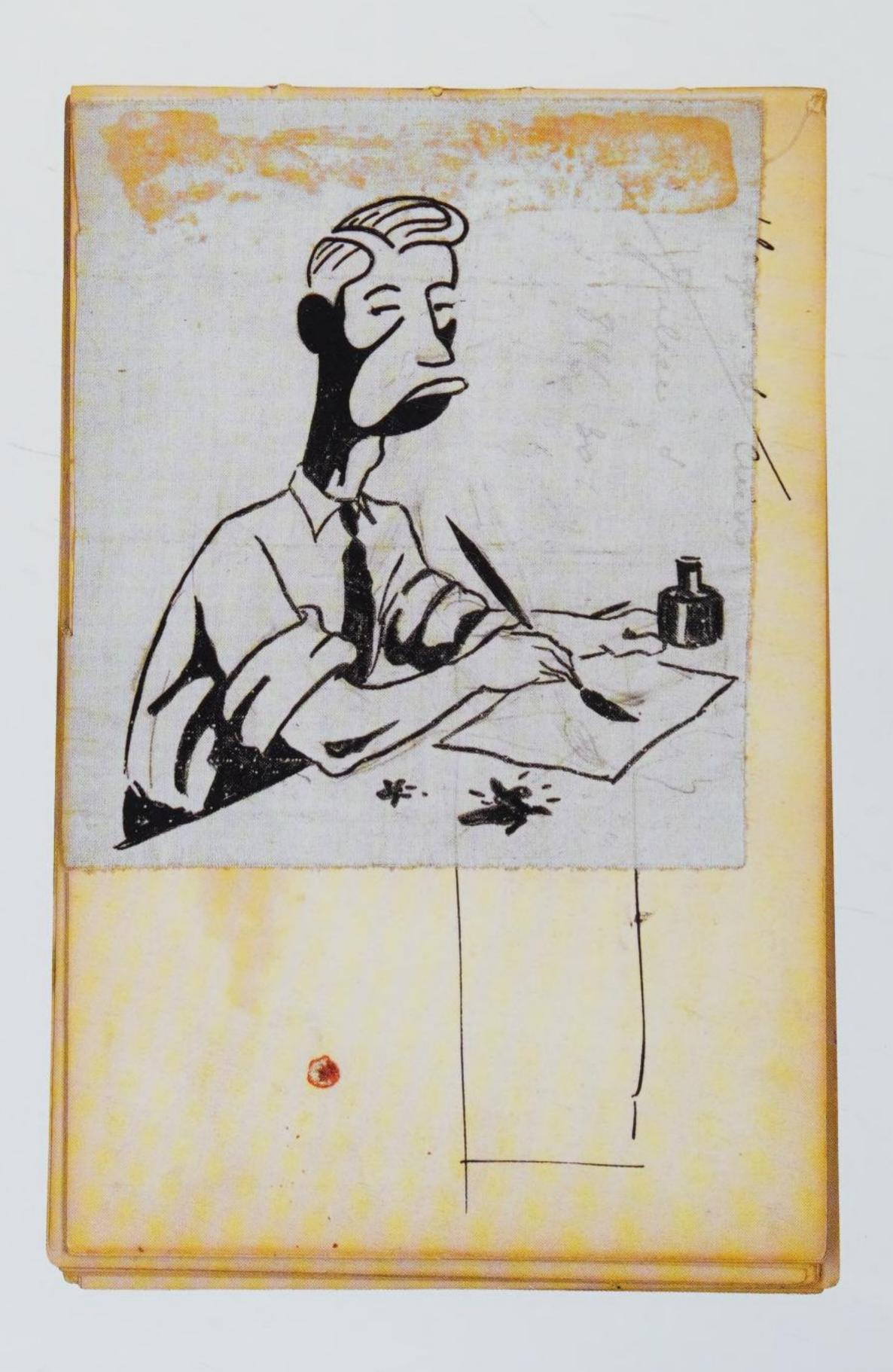
^{7.} Horse-drawn carriages.

^{8.} Hergé, lignes de vie, Philippe Goddin (Brussels: Éditions Moulinsart, 2007).











■ Self-portrait, 1930
India ink on canvas
5.82 × 5.11 in. (148 × 130 mm)

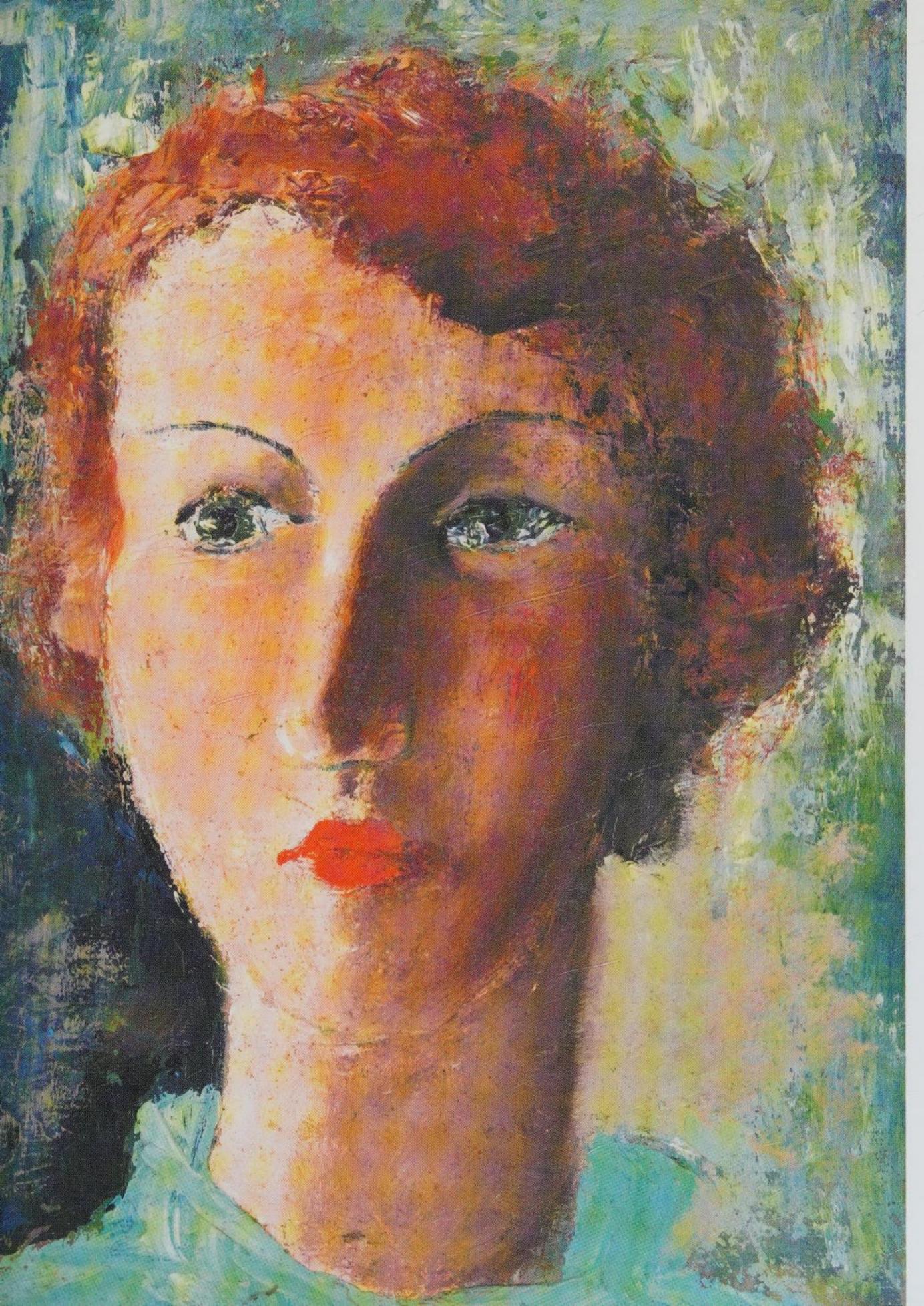
▲ Night Fishing, 1930 Gouache on cardboard 4.13 × 7.87 in. (105 × 200 mm)



- ▼ Tintin in the Congo
 Gouache on drawing paper
 Cover illustration for the first edition
 of the book in black and white, 1931
 8.66 × 6.69 in. (220 × 170 mm)
- ► Return from the Congo . . . Hergé and "Tintin" on the balcony of the *Vingtième Siècle* offices Brussels, July 9, 1931







- ✓ Self-portrait, 1931
 Pencil on copy paper (on the back of the portrait of Germaine by Georges, left)
 12.59 × 9.44 in. (320 × 240 mm)
 - ✓ Germaine by Georges Oil on cardboard Portrait, 1931 12.59 × 9.44 in. (320 × 240 mm)

Meanwhile, Hergé launched in the newspaper a page or two of cartoons of *Quick* & *Flupke*, Brussels street urchins, which he continued at the same time as the adventures of Tintin and Snowy. Already carried away by his success, he was exhausted by the task, despite the active help from his wife.

In Paris, the children's magazine *Coeurs Vaillants* began publishing Tintin in 1930, to the great satisfaction of Hergé, who saw his readership base significantly increase. However, the author was cruelly disappointed when he learned the French editor had substituted old-fashioned subtexts for the speech balloons, fearing misunderstanding among readers. Hergé finally imposed his modern concept, but still had to battle against the personal reservations of Father Courtois, director of the children's weekly, over having a hero "without family." These concerns were satisfied in 1935 with the ad hoc creation by Hergé of a "family" series, *Jo, Zette and Jocko*, which was to extend to five adventures. Meanwhile, *The Adventures of Tintin* continued in *Coeurs Vaillants* until 1944.

Just back from the Congo, Tintin and Snowy embarked for the America of Chicago gangsters and Native Americans driven off their ancestral lands by oil companies. Hergé traveled in Tintin's shoes, farther and farther from his Brussels attic, in the guise of the reporter who spent more time righting wrongs than writing newspaper articles. No sooner had Tintin and Snowy returned to Brussels than they were off again in the opposite direction: east, toward the Orient this time. First the Middle East: in the Egypto-Indian adventure *Cigars of the Pharaoh*, then to the Far East in 1934's *The Blue Lotus*, which suddenly gave a deep political dimension to what had previously been a childish affair. Hergé clearly took the side of the Chinese, who had been attacked in 1931 by Japan (the invasion of Manchuria, the first blow of the Second World War). This humanitarian engagement in brewing current affairs was a personal choice that he was to base for the first time on material that was scrupulously documented.















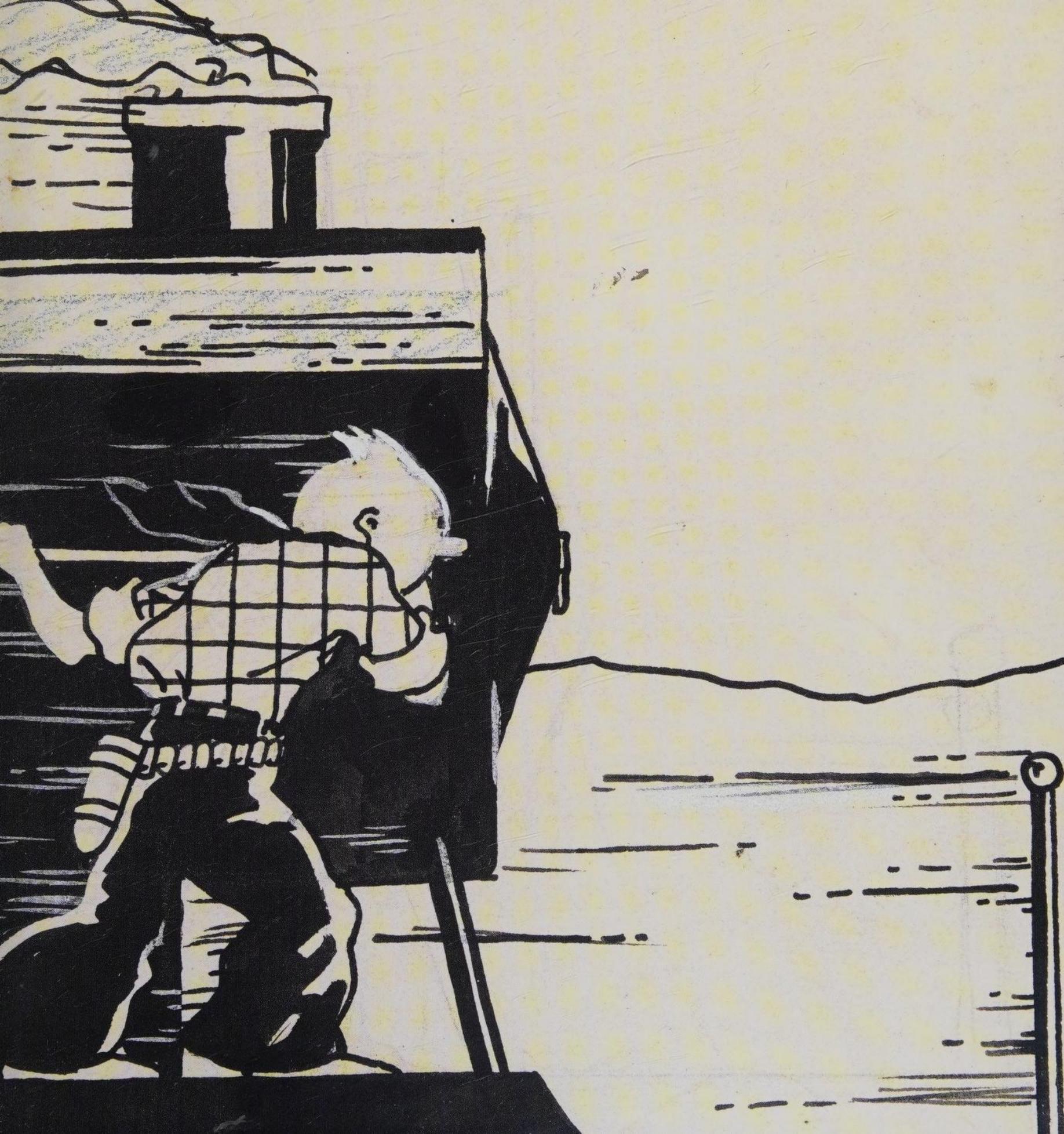
Quick & Flupke Page 1 of the cartoon Une grave affaire (A Serious Business) India ink, watercolor, and gouache on drawing paper Le Petit Vingtième, March 2, 1933 19.68 × 13.66 in. (500 × 347 mm)

▼▼ Following spread:

Left:
Tintin in America
Panel from page 9
India ink and watercolor on drawing paper
Le Petit Vingtième, October 1, 1931
6.30 × 7.24 in. (160 × 184 mm)

Right:
Tintin in America
Detail of a panel from page 56
India ink and gouache on drawing paper
Le Petit Vingtième, March 10, 1932
6.22 × 6.85 in. (158 × 174 mm)



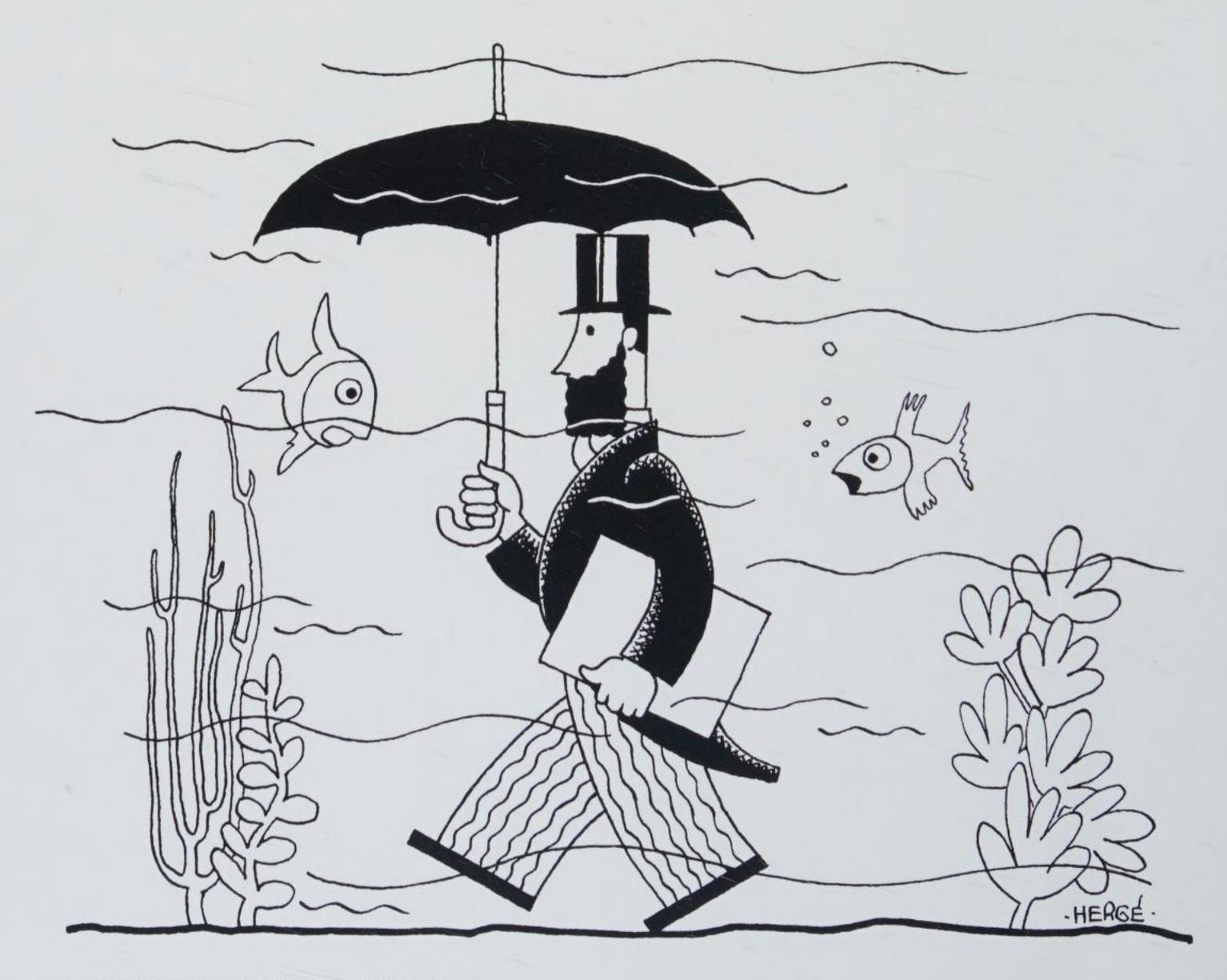




▲ Tintin in America
Panel from page 119
Pencil, India ink, and gouache on drawing paper
Le Petit Vingtième, October 20, 1932
12.99 × 13.77 in. (330 × 350 mm)

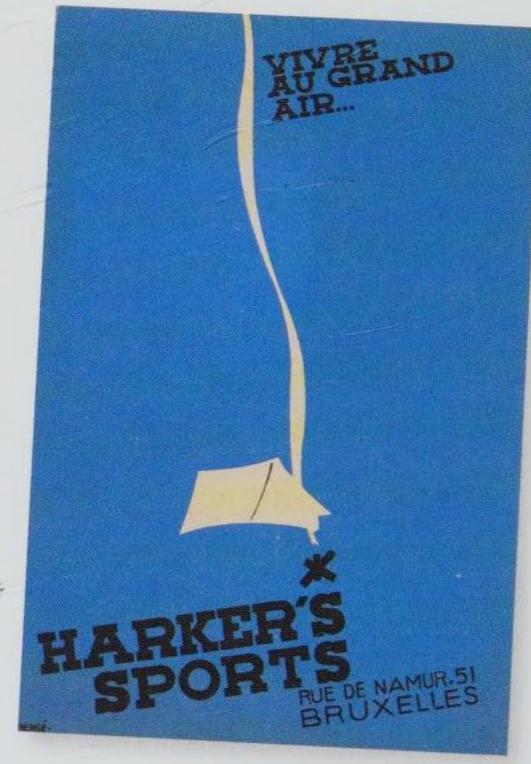
► Tintin in America
Illustration for the cover of the book, 1932
India ink and gouache on drawing paper
9.05 × 9.05 in. (230 × 230 mm)
Private collection





▲ Cette histoire finira mal! (This Story Will End Badly!)
Illustration for an advertisement
for Magneshal products
Le Vingtième Siècle, June 1, 1933





▲ Vivre au grand air (Living in the Great Outdoors)
Catalog cover for Harker's Sports shop, Brussels,
1932

◆ Camping in the Viella region (Aran Valley)

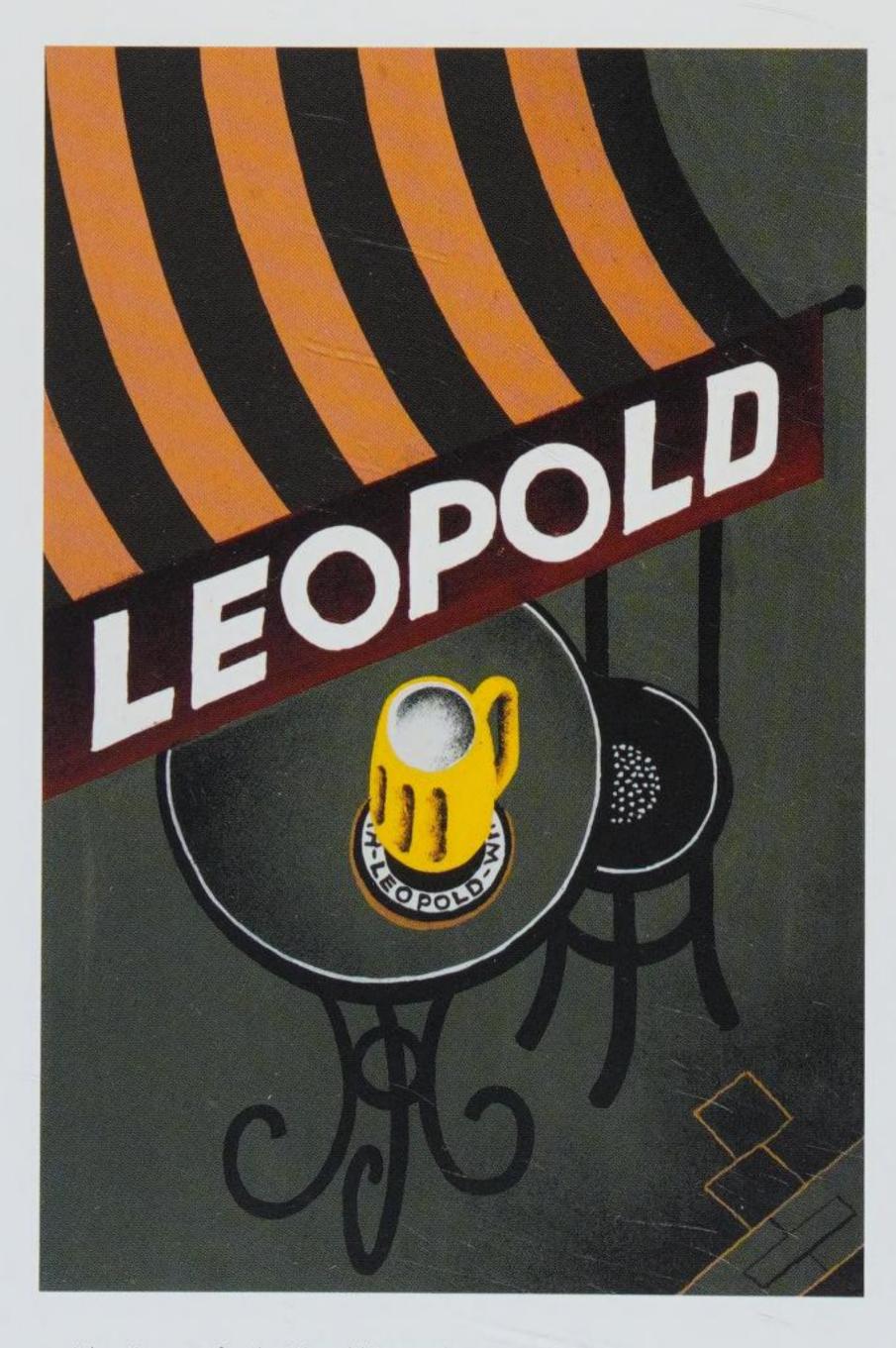
Georges and Germaine Remi and Alice Devos

Summer 1933



- ▲ Cover illustration of *Le Petit Vingtième*, November 24, 1932 India ink and gouache on drawing paper 6.69 × 6.69 in. (170 × 170 mm) Private collection
- ► Cigars of the Pharaoh
 Illustration for the book cover, 1934
 India ink and gouache on drawing paper
 9.05 × 9.05 in. (230 × 230 mm)
 Private collection

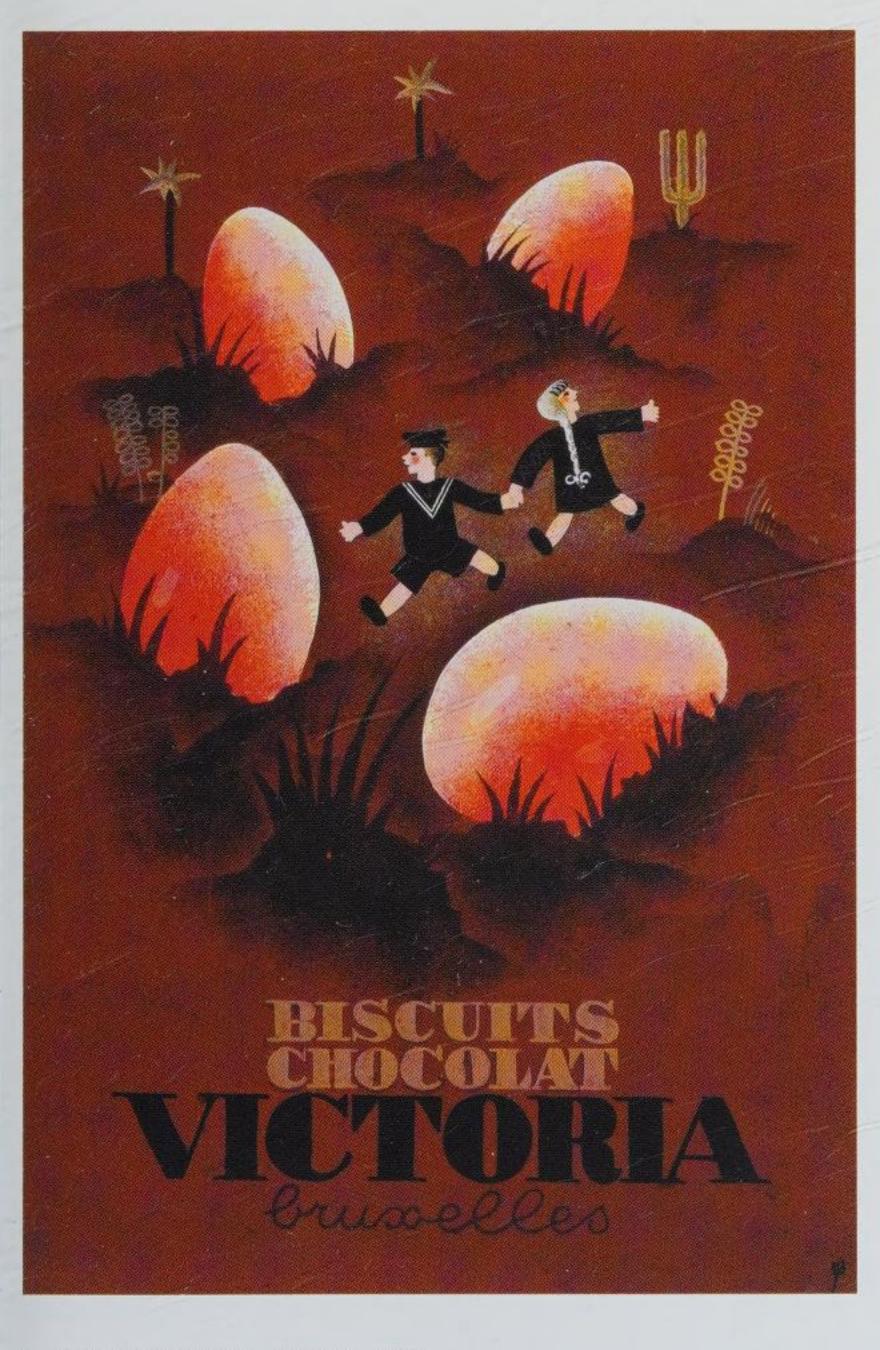




▲ Advertisement for the Léopold Brasserie in Brussels, 1933 Gouache on drawing paper 8.46 × 5.66 in. (215 × 144 mm) Private collection



▲ Advertisement for Sorange, 1933 Gouache on drawing paper 7.40 × 4.80 in. (188 × 122 mm) Private collection





▲ Advertising project for Victoria, 1933 Gouache on drawing paper 10.94 × 7.28 in. (278 × 185 mm) Private collection ▲ Advertising project for Parein, 1933 Gouache on drawing paper 21.18 × 13.54 in. (538 × 344 mm) Private collection Chang Chong-Chen, a young Chinese artist studying at the Brussels Beaux-Arts Academy, advised and helped Hergé to this end in 1934, going as far as to write in the militant ideograms on the posters, banners, and walls ("Abolish the unfair treaties!" "Down with Imperialism!" etc.). An intense friendship developed between the two men until Chang's return to his native Shanghai in 1935. Such was the impact of *The Blue Lotus* that the wife of the nationalist leader Chiang Kai-shek invited Hergé to China in 1939, but the impending outbreak of war in Europe, as well as Hergé's workload, prevented him from accepting.

From Cigars of the Pharaoh onward, Casterman, the publishing company long established in Tournai, became the honored publisher of the Tintin books, which continued to be published first in Le Petit Vingtième. It was under the Casterman imprint that The Broken Ear appeared in 1937. The plot of the new adventure takes our hero to South America, to the small banana republic of San Theodoros (spelled with a notably un-Spanish h). Hergé has fun with an array of local caricatures: piranha, blowpipes, shrunken heads, military dictators (with Generals Tapioca and Alcazar as the prototypes), revolutions, and bombs with fuses . . . but the title object, the Arumbaya fetish, is inspired by an actual pre-Columbian statue displayed among the riches of the Brussels Cinquantenaire Museum, where the artist went for research. Hergé had earlier gained inspiration from the Aniota witch doctor, the fearsome leopard man of the Congo, which he copied from a well-known statue still on display at the Royal Museum for Central Africa in Tervuren, Brussels. Hergé believed his stories gained credibility only by being firmly rooted in reality.

▼ The Blue Lotus Detail of a panel from page 12 (The ideograms drawn by Chang have been subtly included in the drawing) Le Petit Vingtième, September 13, 1934







O.D.R

Cover illustration of Le Petit Vingtième, April 4, 1935 India ink and gouache on drawing paper 8.93 × 10.35 in. (227 × 263 mm) Private collection

▲ Hergé, Germaine, and Chang Chong-Chen in front of the house on Rue Knapen, 1935



- Quick & Flupke Page 2 of Un scandale (A Scandal) India ink on drawing paper Le Petit Vingtième, May 30, 1935 19.68 × 13.77 in. (500 × 350 mm)
- ► Hergé, 1935





▲ Illustration for the cover of *The Blue Lotus*, 1936
India ink, watercolor, and gouache on drawing paper
12.91 × 12.91 in. (328 × 328 mm)
Private collection

► The Blue Lotus

Detail of an illustration for the book cover,
1936

Gouache on drawing paper
9.37 × 9.37 in. (238 × 238 mm)



8' Année. - N' 12,

Abonnement d'un au 15 fr. - De 6 mois 8 fr. - Le Nº 0 fr. 30.

22 Mars 1936.

CEURS a cœurs vaillants rien d'impossible. VAILLANTS Chéques Postaux Paris 1223.59

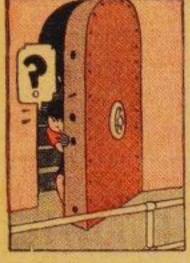
OIS le serviteur des autres pour être le maître de toi-même.

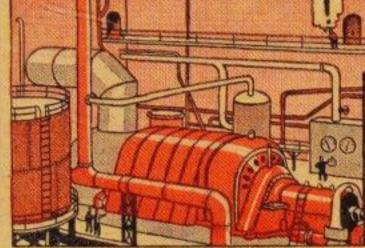
Jean des Cognets.

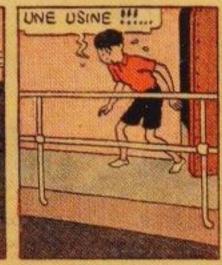
leurs escences à la mer avec leur surprisers docks, approment à la T. S. F. l'apenture du Manitoba, dont les passapers ont de endormts d'un mystérieur nommell, pou dunt lequel ils out été dévaisse. Les machines, elles aussi, solseins aerdées brus

LE RAYON DU MYSTÈRE

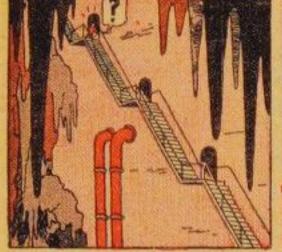
querent, pour reprendre chapita four morche normale. Les enfants, unident joues une pirates, a éloignent et su perdent lla cont requelles par un sous-morag mastérious et enformés sous la gurde d'un mé chent homme. Ja et le singe arrivent à la chient de la contract la bitannie.



















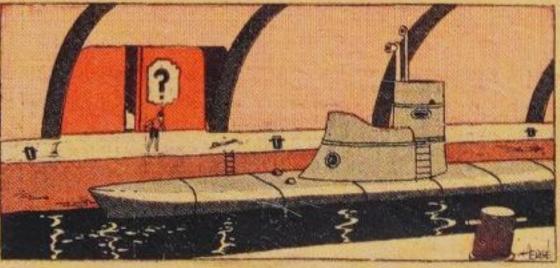














- ◆ Jo, Zette and Jocko
 Page 10 from The Secret Ray
 Coeurs Vaillants, March 22, 1936
- ► Jo, Zette and Jocko
 Page 28 from The Stratoship H.22
 India ink, colored pencil, and gouache on drawing paper
 Coeurs Vaillants, January 16, 1938
 14.17 × 13.54 in. (360 × 344 mm)









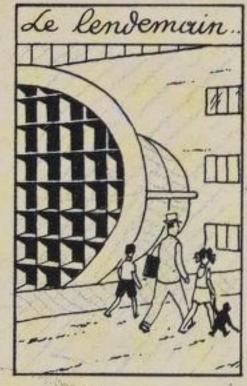




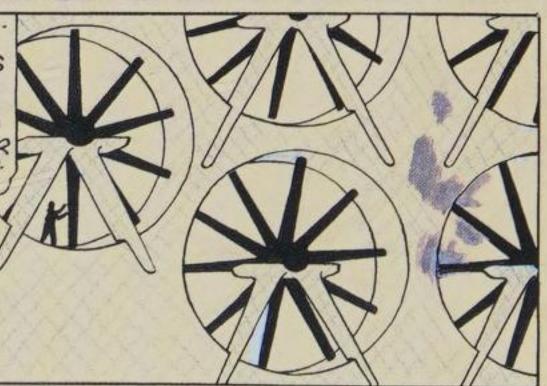


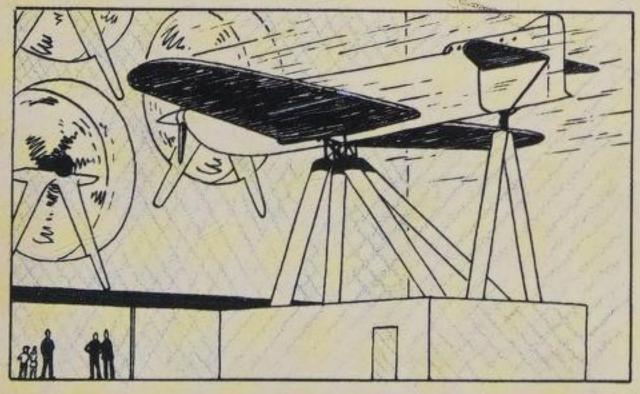














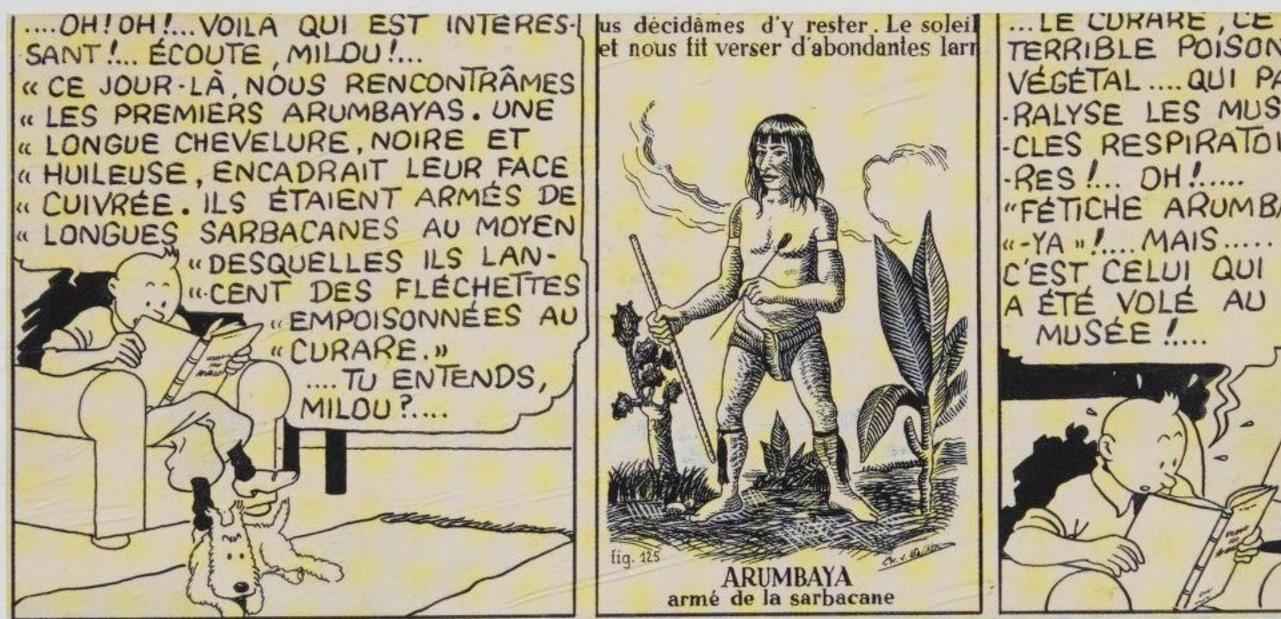


The creator of Tintin was thus learning from his work, which was already extensive but rarely premeditated. This is made clear in his notes: "Starting point: simple idea (the fetish with the broken ear, too complicated), allowing Tintin to be involved in important events, international affairs (arms and drugs trafficking, espionage; to whose advantage? . . .) avoiding as much as possible the use of text and giving maximum importance to movement."9 Next we find the young reporter—the books still published in black and white at more than 124 pages, but with the addition of four full-page color inserts—in Scotland, wearing a kilt and tam-o'-shanter, grappling with counterfeiters and a great gorilla inspired by King Kong.¹⁰ However, war was threatening and Hergé's love of order and conservative prejudices wavered before the Nazi menace. In 1938, he applied his principles to a disturbing predicament prompted by current affairs. Tintin is caught up in a dramatic political conspiracy between two fictitious central European states: Syldavia ("Belgium in Slav disguise," according to François Rivière), ruled by the affable King Muskar, and Borduria, armed by the infamous Musstler (a blend of Mussolini and Hitler). It is in this adventure that the opera singer Bianca Castafiore trills her first notes.

This acute consciousness of the tragedy that was unfolding (Belgium was invaded by German troops on May 10, 1940) did not prevent Hergé, a follower of the neutrality espoused by Leopold III and anxious to keep earning his living, from making a choice that was logical if his background is considered, but which had consequences for his reputation down the line. Le Vingtième Siècle and Le Petit Vingtième closed down in the middle of Land of Black Gold and the already famous artist was quickly taken on to head Soir-Jeunesse, the children's supplement of the major Brussels daily Le Soir, enabling him to continue Tintin there. However, Le Soir passed under German control and earned the nickname "Stolen Soir."

^{9.} Note quoted by Benoît Mouchard and François Rivière in *Hergé, portrait intime du pere de Tintin* (Paris: Robert Laffont, 2011).

^{10.} The Black Island, 1937–38; the black-and-white book was published in 1938, the first color version was published in 1943.













▲ The Broken Ear Comic strip extracts from pages 4 and 6 India ink, watercolor, and gouache on drawing paper Le Petit Vingtième, December 12 and 19, 1935 6.41×13.77 in. $(163 \times 350 \text{ mm})$

▼▼ Following spread:

The Black Island Panel from page 90 India ink, colored pencil, and gouache on drawing paper Le Petit Vingtième, February 17, 1938 4.48×8.85 in. $(114 \times 225 \text{ mm})$

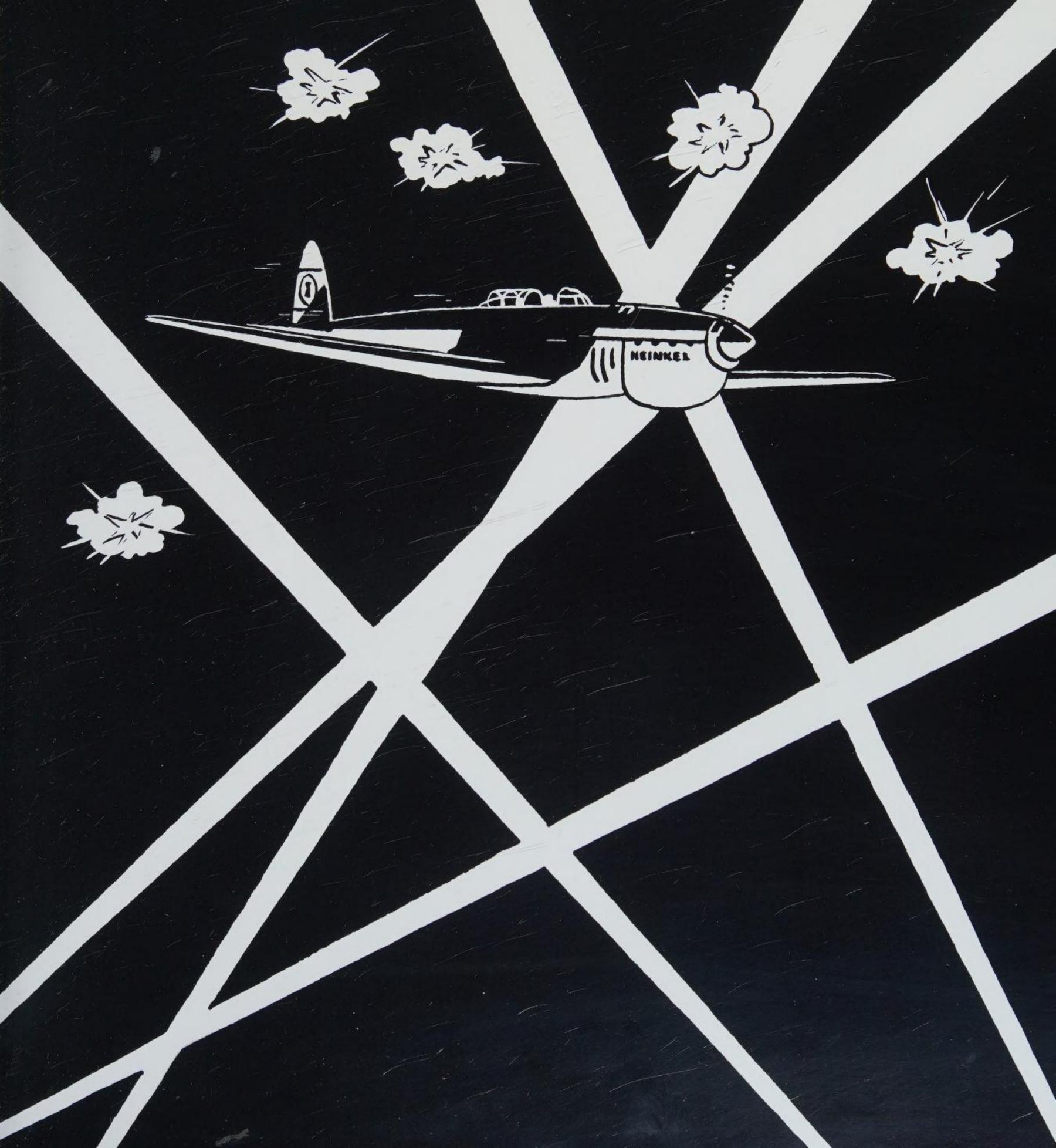






▲ Study for a cover illustration of *Le Petit Vingtième*, 1939
India ink, watercolor, gouache, and pencil on paper 4.72 × 4.72 in. (120 × 120 mm)

► Cover illustration of *Le Petit Vingtième*, July 6, 1939







- ► Land of Black Gold
 Detail of a panel from page 5
 India ink and gouache on drawing paper (wash added later)
 Le Petit Vingtième, October 12, 1939
 4.09 × 8.74 in. (104 × 222 mm)
- ▲ Monsieur Bellum Scoffs at the Enemy
 Humorous comic strip
 India ink on drawing paper
 L'Ouest, December 28, 1939
 Each 3.54 × 11.02 in. (90 × 280 mm)

- ▼ Germaine Sketch Extract from sketchbook, 1940
- ► Sketch of poses Extract from sketchbook, 1940







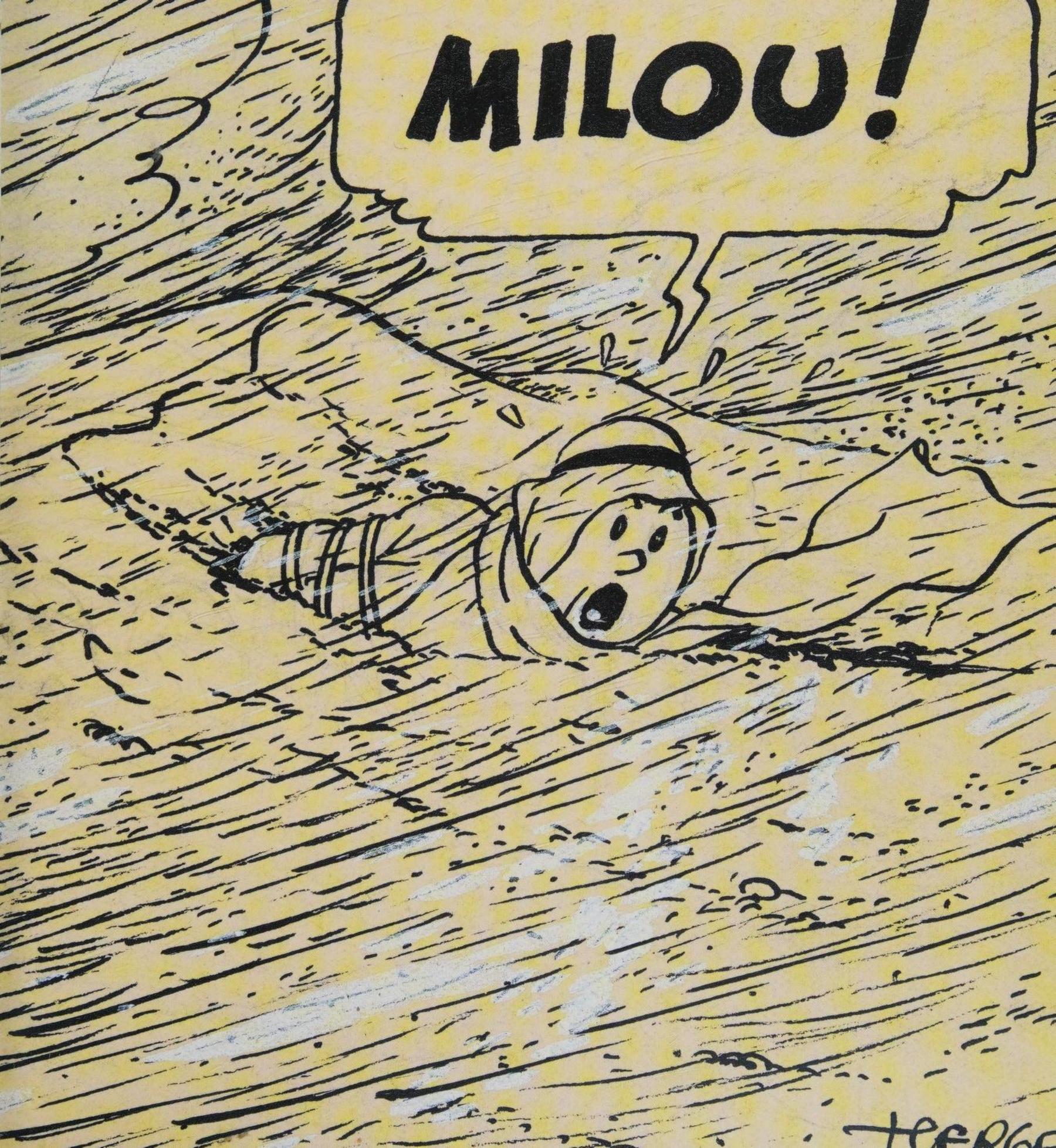


▲ Land of Black Gold
Pages 55 and 56
India ink, gouache, and watercolor on drawing paper
Le Petit Vingtième, May 9, 1940
12.44 × 18.11 in. (316 × 460 mm)

► Land of Black Gold

Detail of a panel from page 58
India ink on drawing paper
Intended for publication in Le Petit Vingtième, May 16, 1940, but held in abeyance following the declaration of war and the cessation of the weekly's publication (page 57 also remained unpublished)

4.05 × 5.11 in. (103 × 130 mm)



Under the eye of censorship, Hergé published *The Crab with the Golden Claws*, where Captain Haddock makes his first appearance between bottles of whiskey. *The Shooting Star* followed in 1941 and *The Secret of the Unicorn* in 1942, followed by *Red Rackham's Treasure*, where Professor Calculus is first seen and at the end of which Captain Haddock acquires Marlinspike Hall, later to be joined by Tintin and Snowy. The Tintin "family" is almost complete—with only the infuriating Jolyon Wagg yet to come. In 1942, Hergé accepted new terms from Casterman, brought on by paper restrictions, which set each book at sixty-four pages, but in full color.

The liberation of Brussels on September 2, 1944, interrupted a new adventure, *The Seven Crystal Balls. Le Soir* was closed and its employees hunted down as collaborators. Georges Remi was among them, as well as the truculent Jacques Van Melkebeke, a painter and voracious reader of popular literature who provided ideas for Tintin. He had been recommended by Edgar Jacobs, ¹¹ who was helping Hergé recast the previous adventures into the new color editions. A large number of journalists had to account for their behavior before the tribunals, and "Van Melk," like many others, was sent to prison. Hergé was quickly cleared, as his collaboration was considered passive. However, greatly affected by the dishonor of which he was now aware, and deeply tormented by the mental illness of his mother—who died in an asylum in April 1946—he lost his spark, suffered from depression, and for a time considered emigrating to Argentina. He limited himself to advertising work, various derivative products, and coloring the early Tintin books for Casterman.

^{11.} Edgar P. Jacobs, creator of the adventures of Blake and Mortimer.



▲ The Crab with the Golden Claws India ink, watercolor, and gouache on drawing paper First half of page 19, made up of drawings, collages, and reframing, intended for the color book, 1942 18.07 × 13.11 in. (459 × 333 mm) (full page)

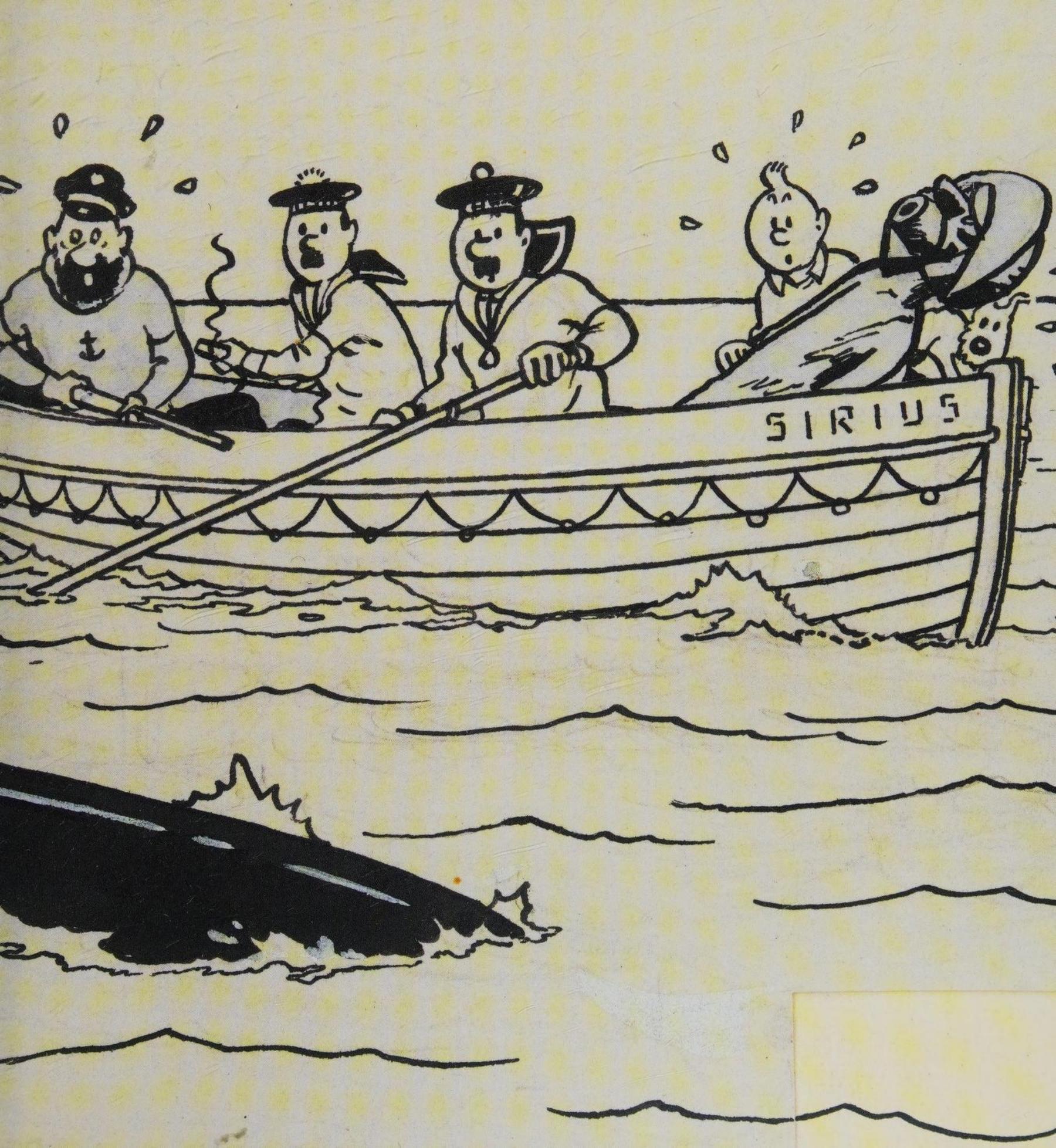
- ▼ The Secret of the Unicorn Panel from the color proof of page 1 of the book, 1943 Watercolor on a printed proof 2.28 × 2.16 in. (58 × 55 mm)
- ► The Shooting Star
 India ink on drawing paper
 Frame (unpublished in the book) from the strip published in Le Soir, April 23, 1942
 4.01 × 3.77 in. (102 × 96 mm)



▼ Following spread:
Red Rackham's Treasure
India ink, watercolor, and gouache on drawing paper
Panel from the strip published in Le Soir, June 11, 1943
4.21 × 8.66 in. (107 × 220 mm)

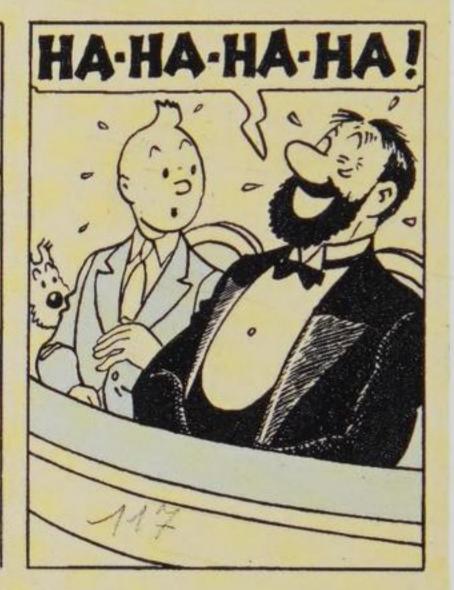


















- ▲ The Seven Crystal Balls
 India ink, watercolor, and gouache on drawing paper
 Panels (unpublished in the book) from strips published in Le Soir,
 January 18 and 19, 1944
 6.10 × 12.40 in. (155 × 315 mm) (whole strips)
 Private collection
- ► The Seven Crystal Balls
 Detail of a panel from the color proof of page 32 of the book, 1947
 2.36 × 3.38 in. (60 × 86 mm)



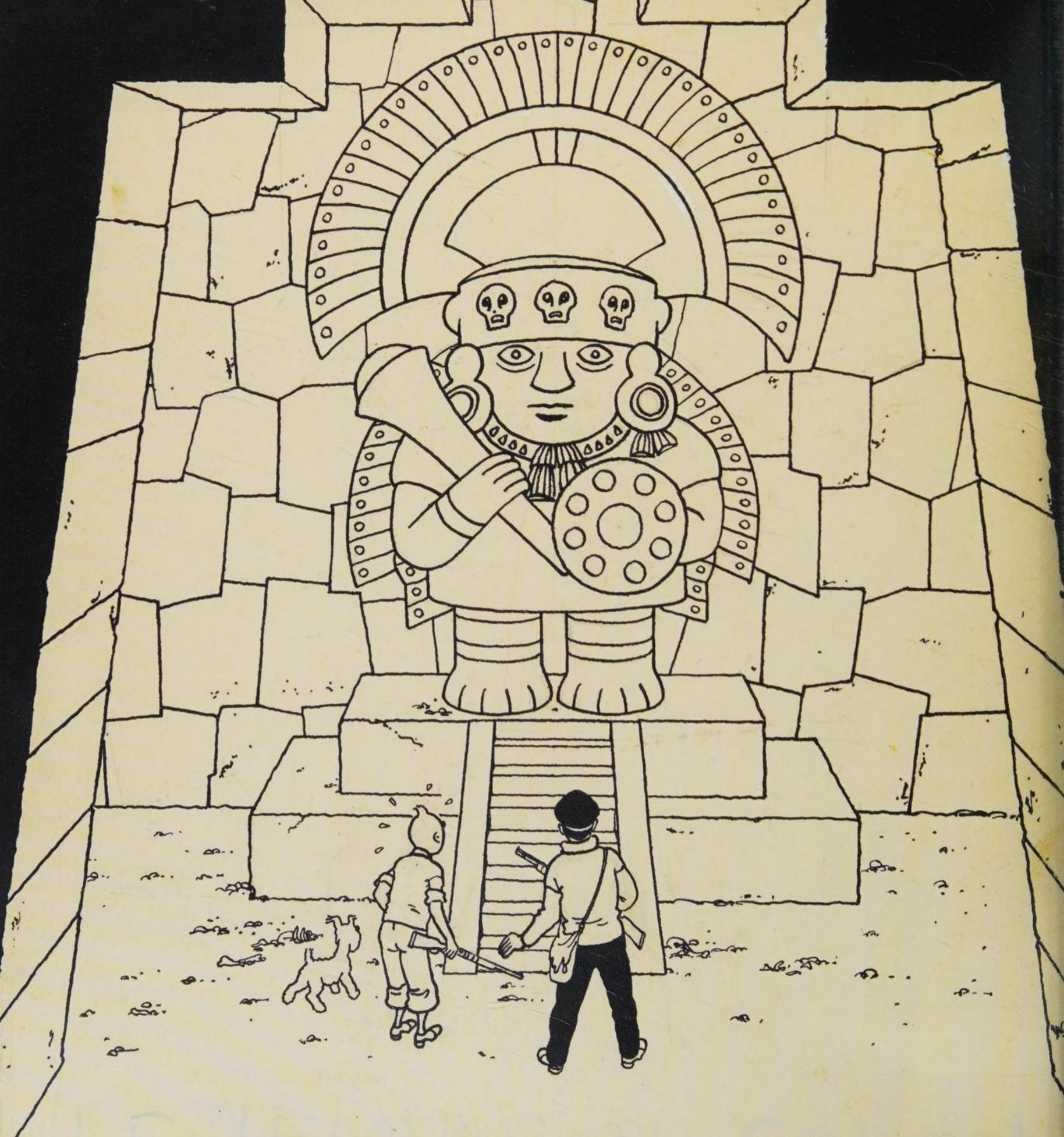
It took the considered advice and support of a certified member of the wartime resistance, the Belgian publisher Raymond Leblanc, in the spring of 1946, to raise Hergé from this low point, with a proposal to set up a new weekly for children under Tintin's name. Hergé would be responsible for the artistic direction of the magazine and, typical of his loyalty to old friends, he appointed Jacques Van Melkebeke, now out of prison, as its first editor. The new *Tintin* magazine debuted on September 26, 1946, with the cover designed by Hergé announcing the sequel to *The Seven Crystal Balls* as *Prisoners of the Sun*. Van Melk's taste for the stories of Gaston Leroux (and notably his novel *L'Épouse du soleil*) can be detected in this Tintin adventure set in the land of the Incas, but it was nevertheless vintage Hergé.

After a return to the land of black gold, where Hergé mischievously resumed (with the help of Abdullah!) the story of adulterated oil supplies that was interrupted by the German invasion of Belgium, he was set to make a great step for the comic strip. His destination was nothing less than the moon, almost twenty years before man was really to set foot on its surface. For this specialized subject, he turned for advice to an expert he had met at Le Soir, Bernard Heuvelmans. "He was tackling a new genre. He did so as modestly as possible," Heuvelmans told Benoît Peeters. "He knew not to go too far in his extraterrestrial adventure. He did not want to go farther than the moon." The arduous undertaking required thorough scientific documentation, which Heuvelmans could provide and that would be supplemented by consulting Alexandre Ananoff, whose work Astronautique was an important source of reference. Hergé's lunar ambition cloaked an intimate concern. "I am trying," he wrote to his wife Germaine,12 "to introduce myself in this story as much as possible, the maximum of humanity and of life. The greatest possible maturity. I am trying . . . I am pulling together and finding myself. Everything is returning to order."

^{12.} Letter quoted by Benoît Peeters in Hergé, fils de Tintin (Paris: Flammarion, 2002).



The first issue of *Tintin* magazine goes on sale on September 26, 1946





Cover illustration for the first issue of *Tintin* magazine, September 26, 1946 India ink on drawing paper 12.00 × 10.31 in. (305 × 262 mm) (complete image)

▲ Prisoners of the Sun Page published in Tintin magazine, May 29, 1947

- ▼ Illustration in the form of a self-portrait for the section "Those Who Make Your Magazine," published in *Tintin* magazine, September 25, 1947
- ► Hergé at Gland (Switzerland) with his friend Charly Fornara and fishermen, Summer 1949







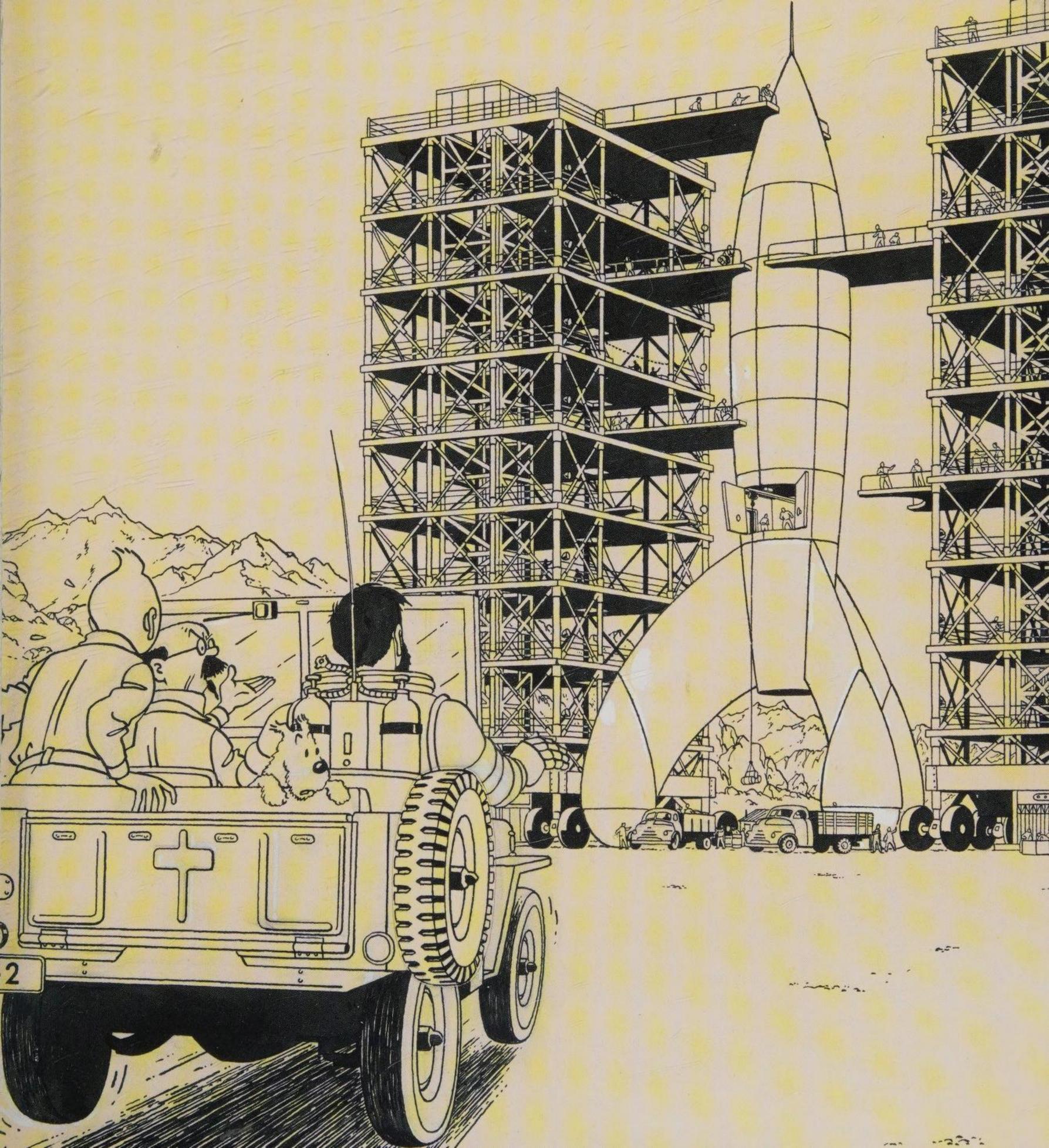
- ▲ Land of Black Gold
 India ink on drawing paper
 Strips extracted from page 1, completely redrawn for the book, 1949
 10.00 × 9.84 in. (254 × 250 mm)
- ► Land of Black Gold
 India ink, pencil, and gouache on drawing paper
 Detail of a cover illustration for *Tintin* magazine,
 April 21, 1949
 9.96 × 8.93 in. (253 × 227 mm)

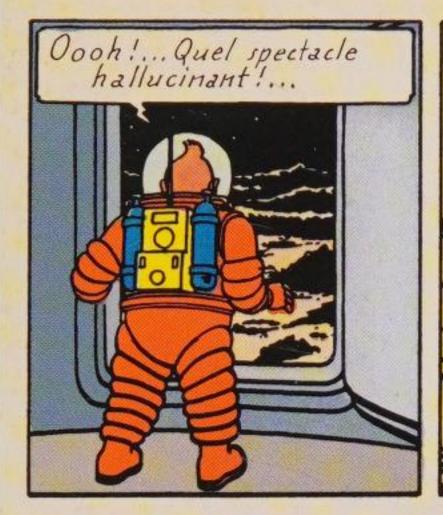


▶ Destination Moon India ink and gouache on drawing paper Detail of the illustration for the cover of the book, 1953 17.79 × 12.63 in. (452 × 321 mm)

The project was so large that it was decided it would be divided into two adventures: *Destination Moon* and *Explorers on the Moon*, with publication spread over four years, between 1950 and 1954. In 1951, there was a long interruption in *Tintin* magazine when Georges Remi, who had not managed to put everything in order, had escaped his problems by fleeing to Switzerland. Upon his return to Brussels, he decided to surround himself with his assistants (graphic artists, colorists, etc.), and founded, on the very fashionable Avenue Louise, Studios Hergé, where the jovial and devoted Bob De Moor, the artist responsible for drawing the background details, would soon become the pillar. Thanks to this team, the red-and-white-checked rocket could resume its trajectory and land on the moon. In November 2012, a copy of *Destination Moon*, jointly signed by Hergé and the three *Apollo XI* (1969) astronauts, sold for 35,525 euros in Paris.

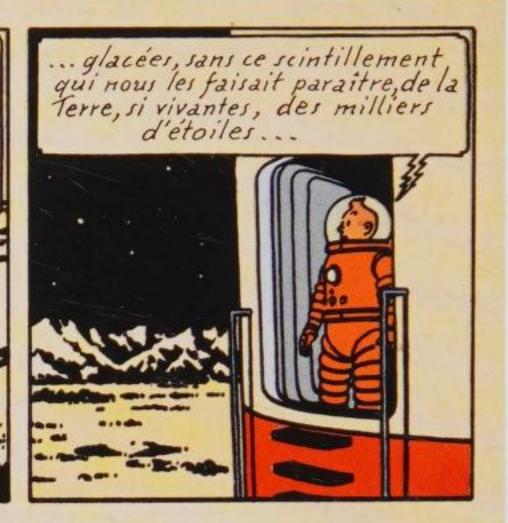
Hergé's fame was at its zenith. The press feted the elegant artist; his books sold by the millions and would soon be available in almost a hundred languages and dialects. His characters were depicted on the silver screen (*The Mystery of the Golden Fleece* and *The Blue Oranges*, with Jean-Pierre Talbot starring as Tintin). His work was becoming increasingly personal. *The Calculus Affair* (1954), where Jolyon Wagg makes his first appearance, was followed by *The Red Sea Sharks* in 1956 and, notably, *Tintin in Tibet* in 1958. In this story, at once introspective and mystic, Tintin sets out to find his old friend Chang, missing in the Himalayas, and encounters "the abominable snowman," the yeti. Here, Hergé really seems to pull himself together, ridding himself of what a psychoanalyst in Switzerland, whom he briefly consulted, called "the demon of purity." In 1960, *The Castafiore Emerald* appeared, the first adventure during which Tintin travels nowhere and, according to the author, "nothing happens." A stunning human comedy unfolds where the author-artist deploys all his skills with panache.

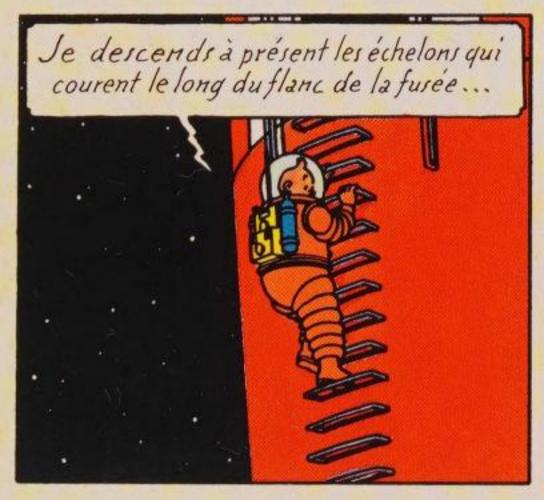


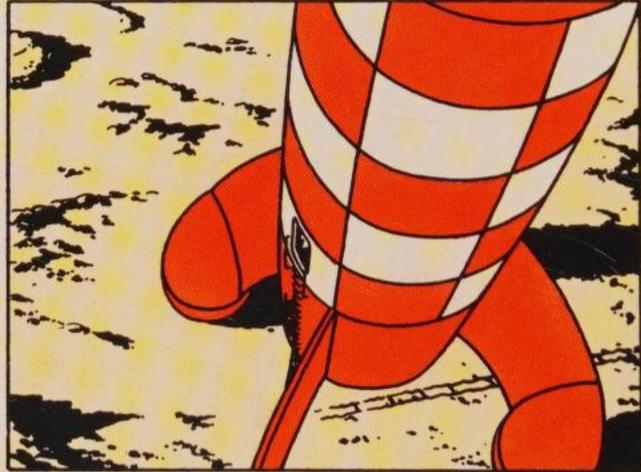


C'est... Comment vous le décrire?... Un paysage de cauchemar, un paysage de mort, ef frayant de désolation!... Pas un arbre, pas une fleur, pas un brin d'herbe!... Pas un oiseau, pas un bruit, pas un nuage!... Dans le ciel, d'un noir d'encre, où brillent, immobiles...

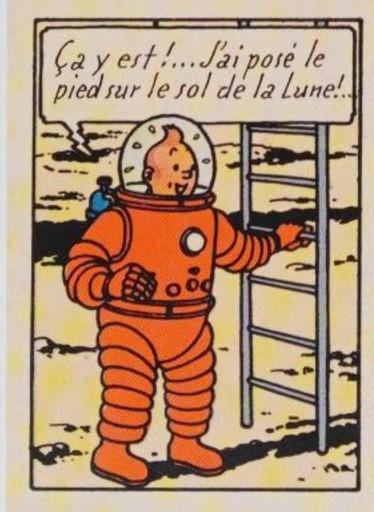






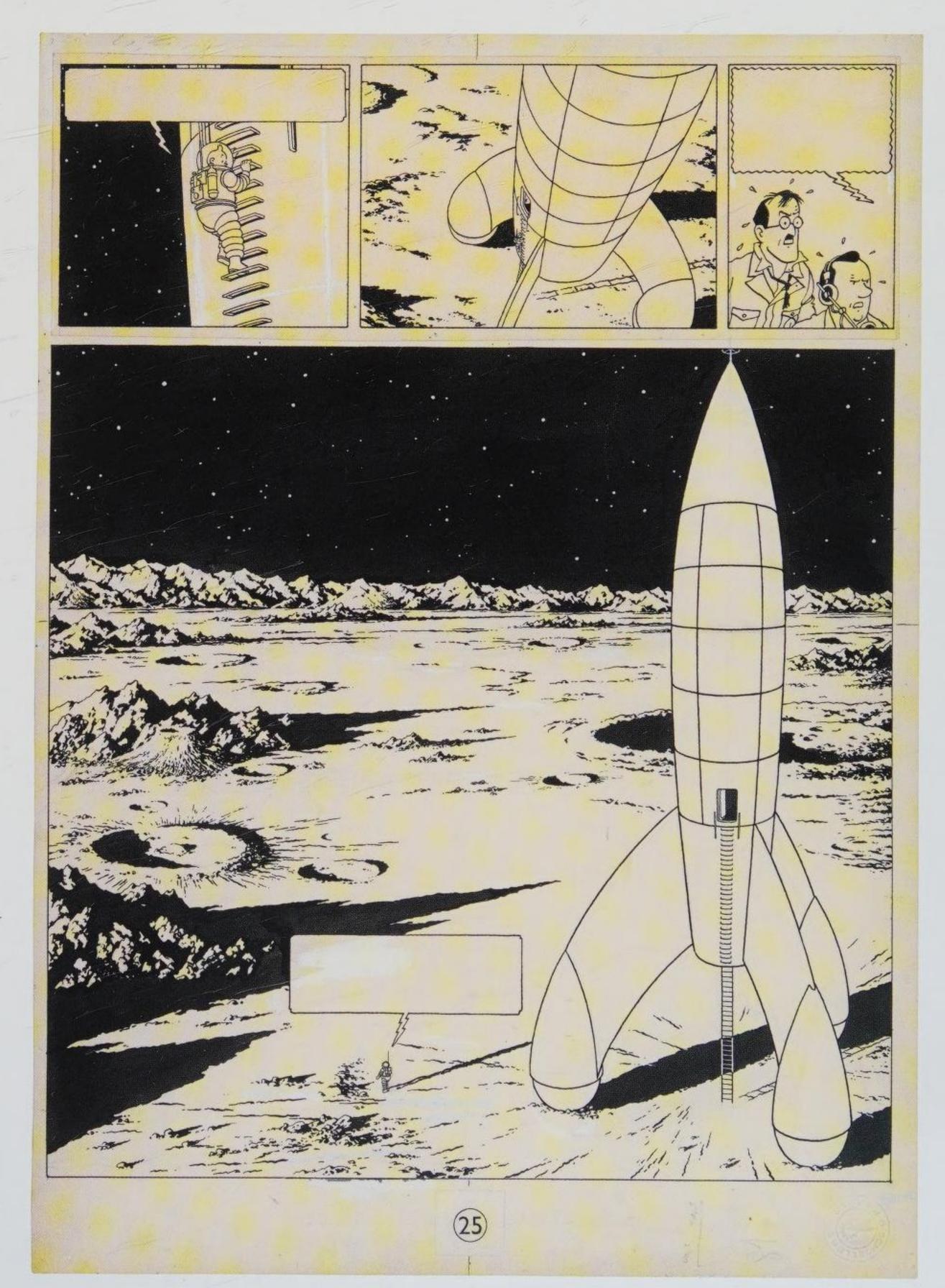












- ✓ Explorers on the Moon
 Watercolor on printed proof
 Strips from the color proof of the
 page published in Tintin magazine,
 March 25, 1953
 7.55 × 7.63 in. (192 × 194 mm)
 (In Tintin magazine the moon adventure
 bore a single title—Explorers on the Moon—
 while in the book version the adventure
 was split into two: Destination Moon and
 Explorers on the Moon.)
- ► Explorers on the Moon
 India ink, gouache, and pencil on drawing paper
 Page 25 of the book, 1953
 20.03 × 14.25 in. (509 × 362 mm)



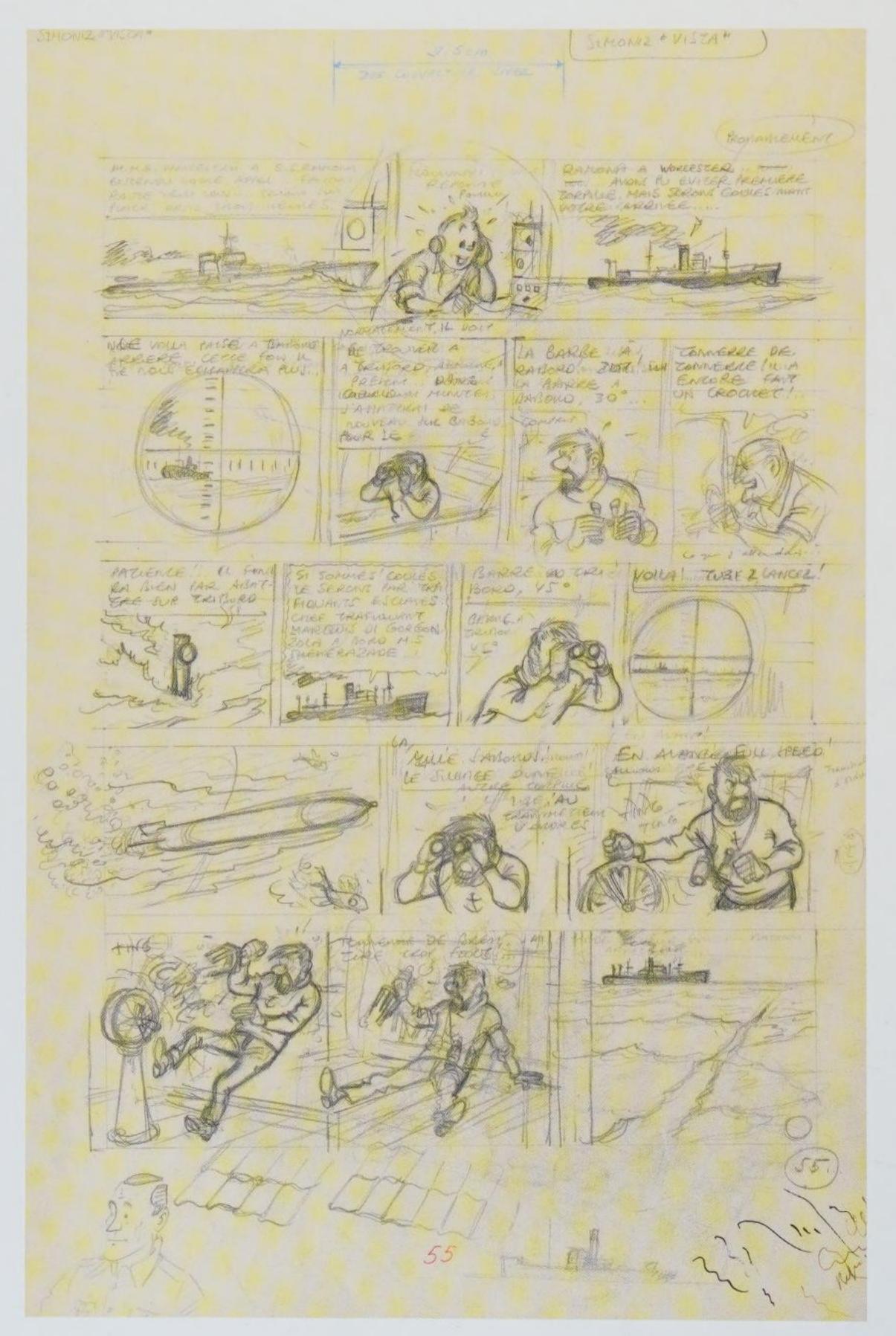


◆ The Calculus Affair
Pencil and India ink on drawing paper
Detail from the drawing for page 5 of the book, 1954
3.93 × 5.11 in. (100 × 130 mm)

▲ The Calculus Affair
Watercolor and gouache on printed proof
Panel from the color proof of the page published in
Tintin magazine, January 26, 1955
2.32 × 2.28 in. (59 × 58 mm)







▲▲ Previous spread:

Left:

Hergé shows Jacques Martin (a close collaborator at Studios Hergé) a correction that is needed on a page of *The Calculus Affair*, 1956

Right:

The Calculus Affair
Detail of a panel from the drawing of the page
published in *Tintin* magazine, January 18, 1956

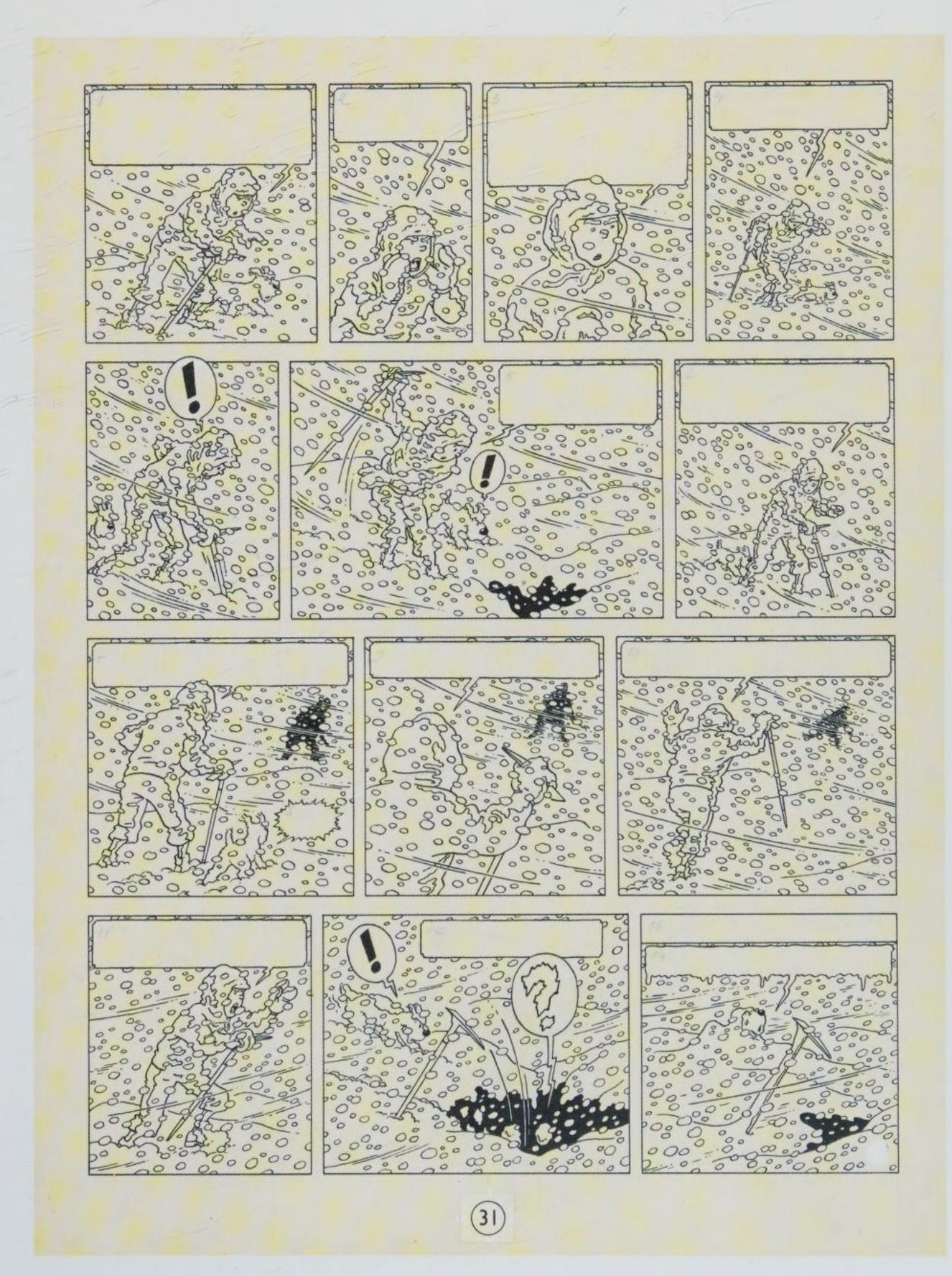
◆ The Red Sea Sharks
Pencil on drawing paper
Drawing for page 55 of the book, 1957
21.65 × 14.37 in. (550 × 365 mm)

► The Red Sea Sharks

Watercolor and gouache on printed proof Detail of a frame from the color proof of the page published in *Tintin* magazine, August 14, 1957 2.36×2.48 in. $(60 \times 63 \text{ mm})$







- ▼ Tintin in Tibet

 Detail from a drawing of the page published in Tintin magazine, September 24, 1958
- ► Tintin in Tibet
 India ink and gouache on
 drawing paper
 Page 31, published in Tintin
 magazine, April 16, 1959
 18.81 × 13.93 in. (478 × 354 mm)



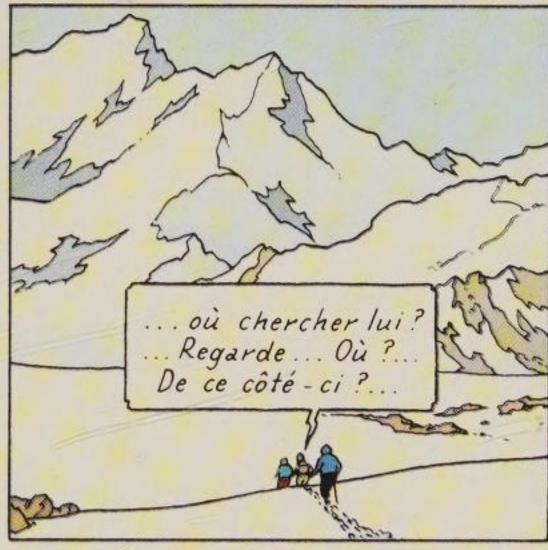
- ◆ Tintin in Tibet
 Pencil on drawing paper
 Strips from the drawing of page 35,
 published in Tintin magazine, May 13, 1959
 21.53 × 14.37 in. (547 × 365 mm)
- ▼ Tintin in Tibet

 Watercolor on printed proof

 Strips from the color proof of the page
 published in Tintin magazine, May 13, 1959

 4.80 × 7.20 in. (122 × 183 mm)







Je sais, Tharkey!... Vous avez raison: il faut se rendre à l'évidence... Nous prendrons demain la route du retour.







Hergé and Chang in front of the Cinquantenaire arches . . . and in front of Hergé's home on Rue Knapen, Brussels, 1935





▲ The Blue Lotus India ink and watercolor on drawing paper Panel from page 123, published in Le Petit Vingtième, October 17, 1935 6.29 × 5.11 in. (160 × 130 mm) The Studios were fully booked, yet Hergé was prone to depression. His relationship with Germaine was strained, sometimes impossible, but the pair tried to keep up appearances, at least until the day he expanded his team to include several assistants. Among them was a discreet and beautiful colorist named Fanny Vlamynck, to whom, a while later, he declared his love. Hergé was separated from his wife, with whom he stayed in touch. He was divorced in 1977 and married Fanny. With her, life became serene and lighthearted; they traveled (to European destinations, particularly Switzerland and Italy, and to the United States and Taiwan); he was passionate about painting and modern art, becoming an adventurous collector (from Alechinsky to Fontana, American pop art to Dan Flavin and Jean-Pierre Raynaud) and the friend of intellectuals, such as the French philosopher Michel Serres. In May 1979, several days after his marriage to Fanny, Hergé acquired the triptych portrait of him by Andy Warhol, who came to Brussels to pay homage to the creator of Tintin. In 1981 he welcomed Chang Chong-Chen, his old friend from Shanghai, whom he had finally rediscovered. It wouldn't be long before Steven Spielberg, the only film director Hergé would entrust with Tintin, announced that he had acquired the film rights, allowing the mythical doors of Hollywood to open.

Late honors and recognition came as Hergé's creative powers were flagging. He no longer had the will. He was most certainly Tintin no more. "I hate Tintin, you've no idea to what point . . . ,"¹³ he one day told fellow cartoonist Jacques Martin. His genius was waning amid the labor of Studios Hergé. *Flight 714 to Sydney* and *Tintin and the Picaros* took five and seven years respectively to appear. The ultimate adventure, provisionally titled *Tintin and Alph-Art*—where the author seemed to want to break down all barriers, including contemporary art and his own creation!—was released posthumously in 1986 as a book of sketches. The release was three years after Hergé passed away from leukemia on March 3, 1983, in Brussels.

^{13.} Quoted by Pierre Assouline in Hergé (Paris: Plon, 1996).

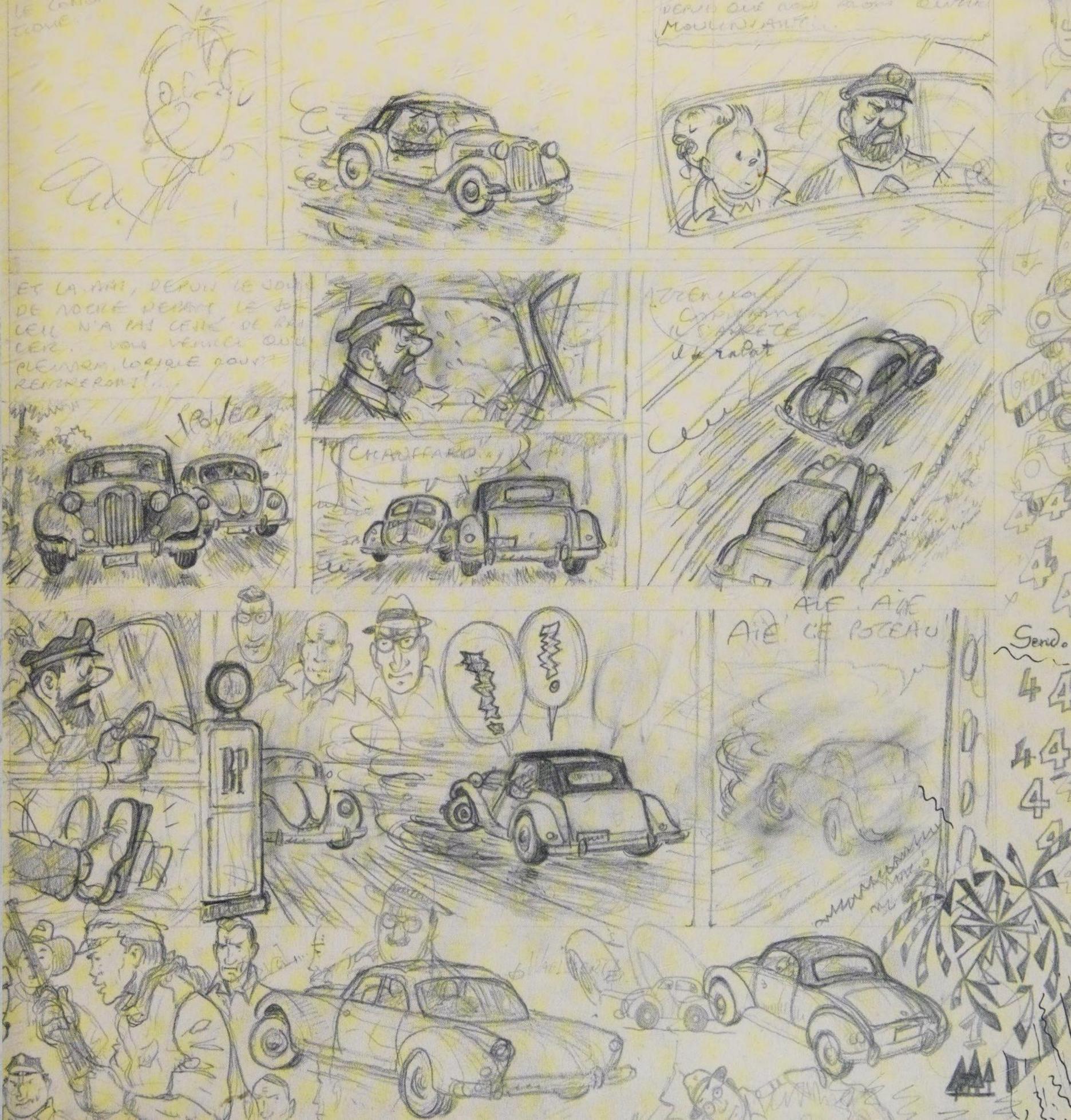


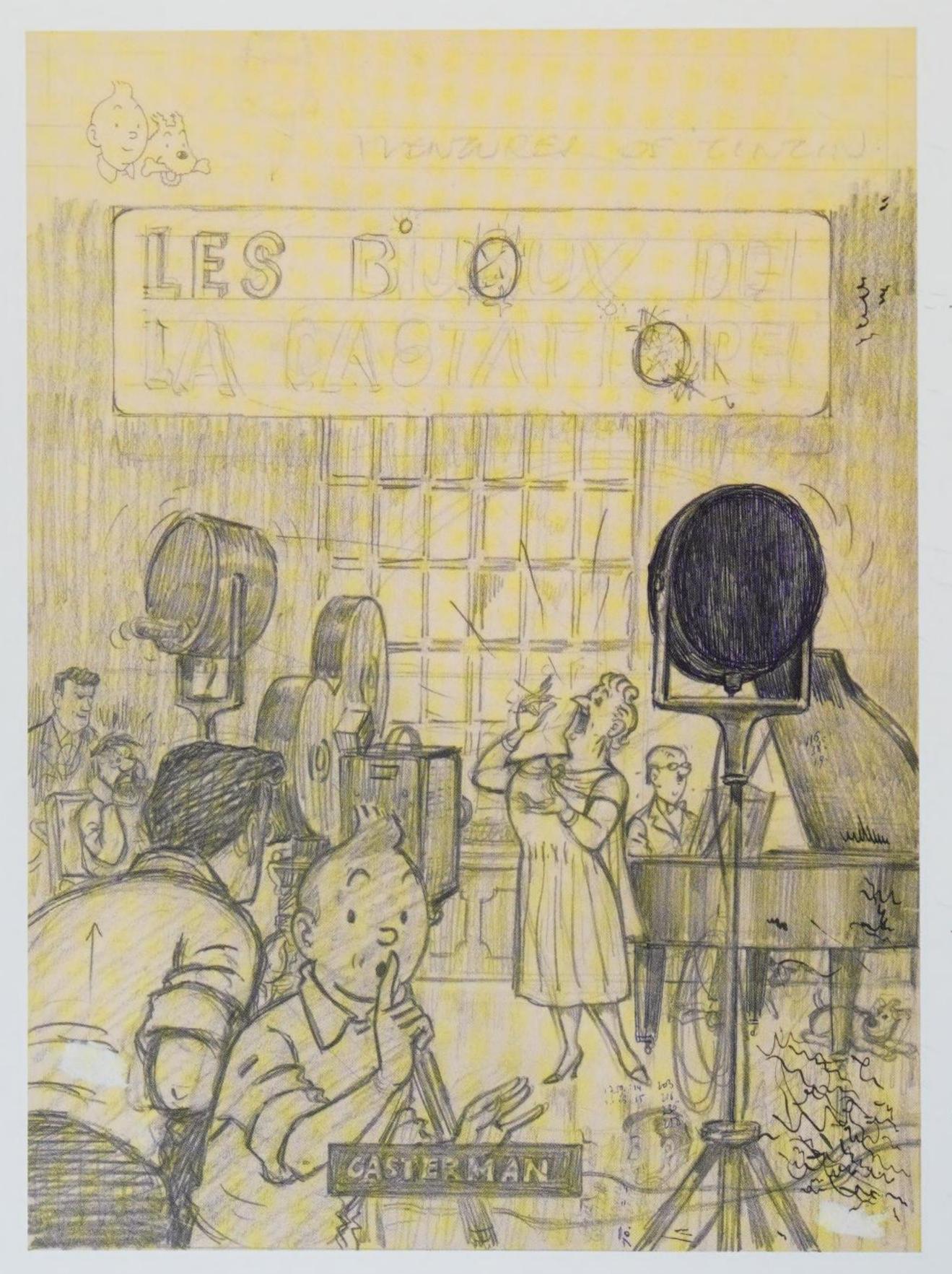
Between 1959 and 1960, Hergé embarked on the development of a new story that would take Tintin and his friends into a dark tale involving espionage and the trafficking of radioactive pills. The project would soon be abandoned in favor of another scenario.



▲ Les Pilules (The Pills)
Strips from a layout sheet, 1959

➤ Tintin and the Thermozero
Pencil on drawing paper
Strips from the drawing of page 1, 1960
21.57 × 14.37 in. (548 × 365 mm)





- ▼ The Castafiore Emerald
 Pencil, ballpoint pen, and India ink on drawing paper
 Drawing of the illustration for the book cover, 1962
 17.32 × 12.71 in. (440 × 323 mm)
- ► The Castafiore Emerald

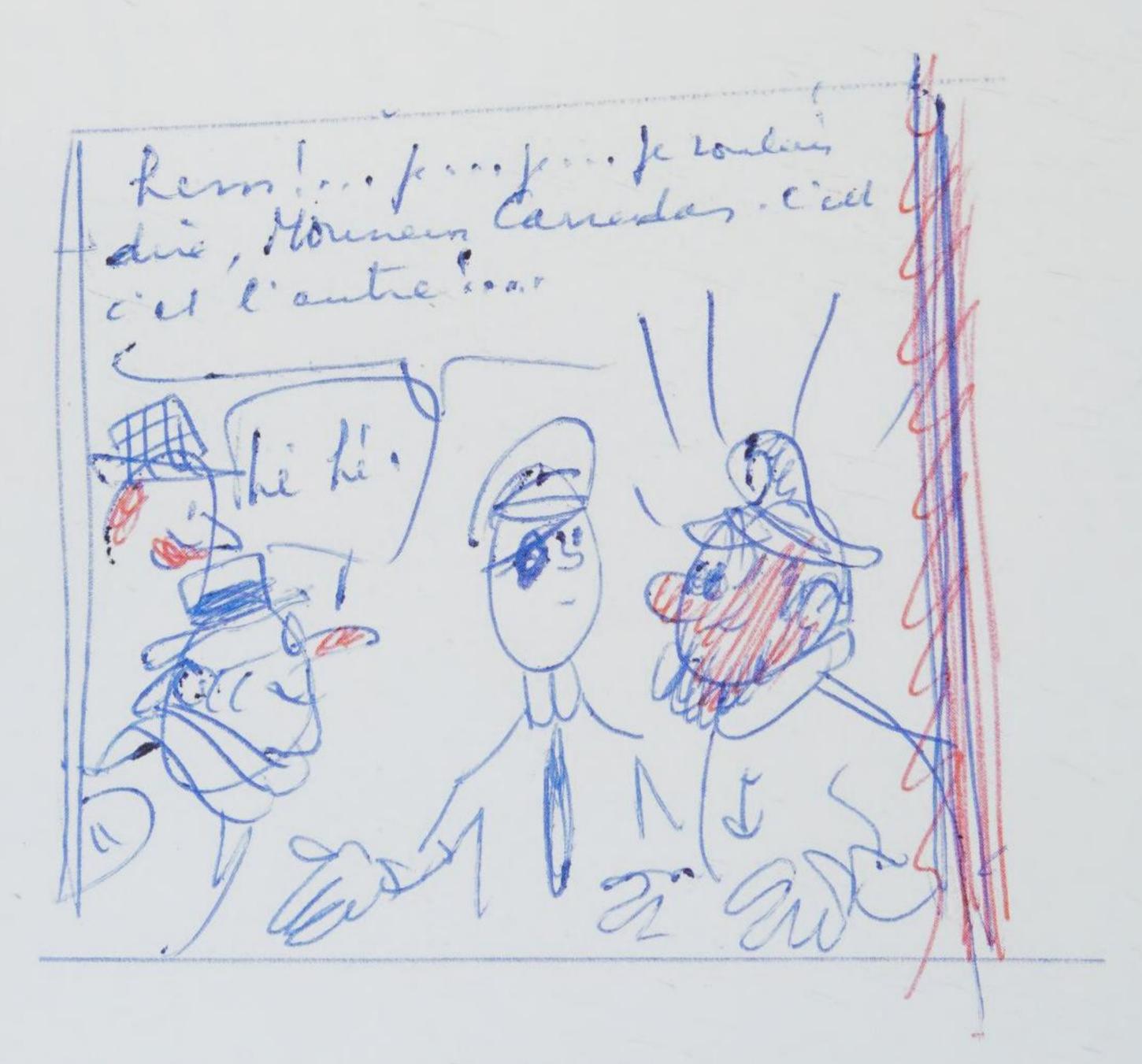
 Watercolor on printed proof

 Detail of a panel from the color proof of the page published in Tintin magazine,

 October 3, 1961

 2.36 × 1.96 in. (60 × 50 mm)





▲ Flight 714 to Sydney
Panel from a layout sheet, 1965

► Flight 714 to Sydney
India ink, gouache, and pencil on drawing paper
Strips from the page published in *Tintin* magazine,
October 18, 1966
11.73 × 11.61 in. (298 × 295 mm)

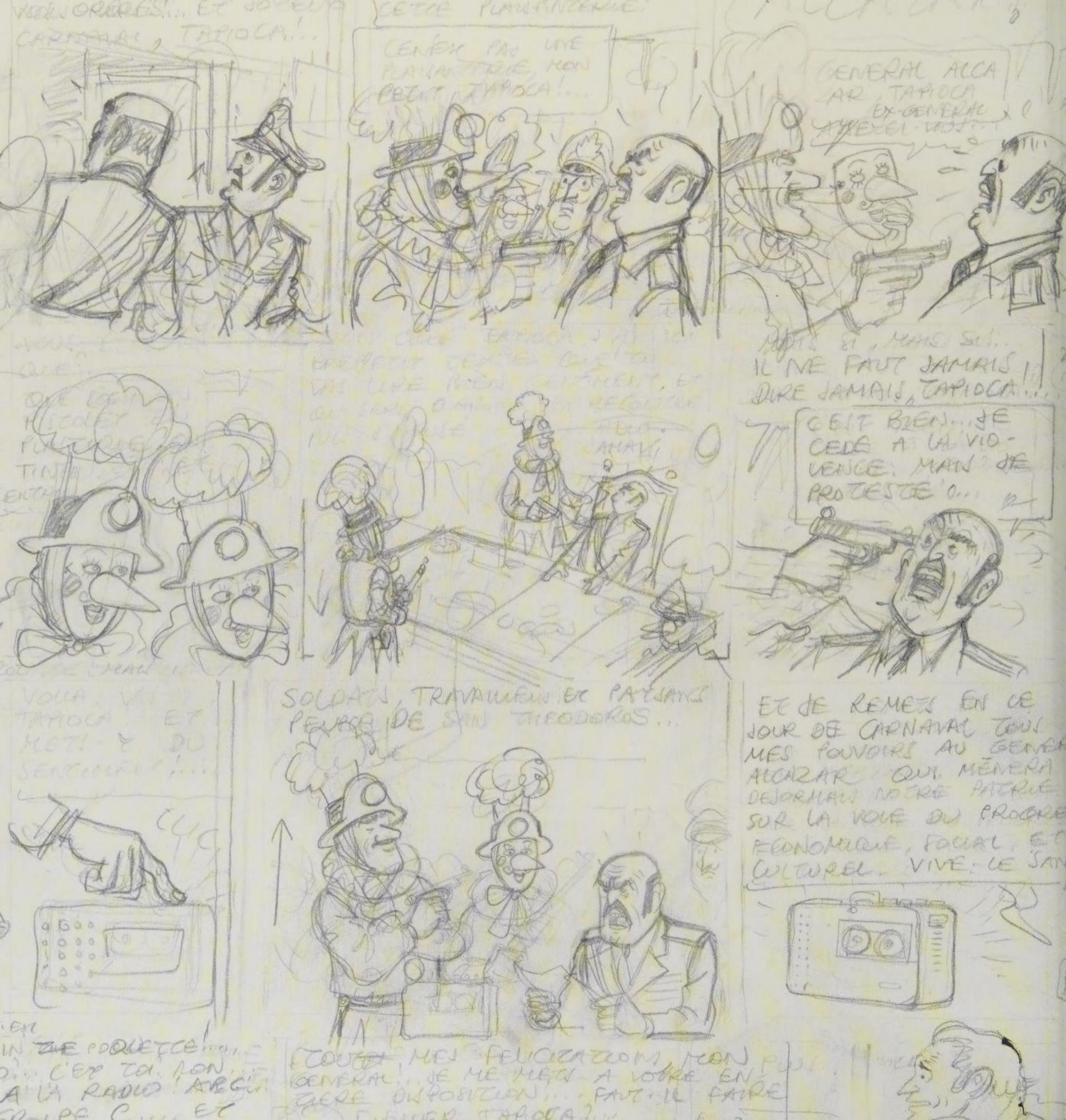




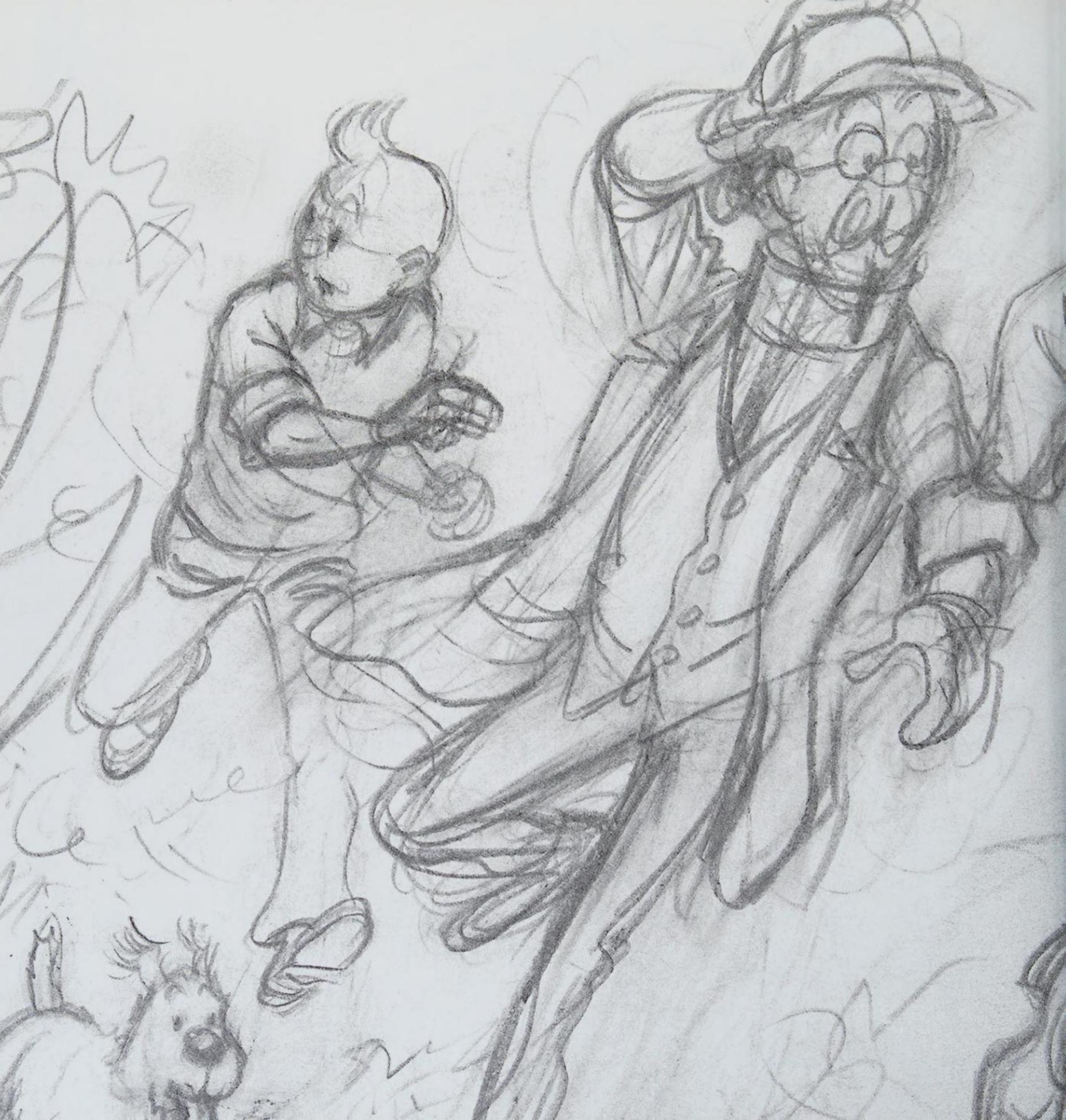


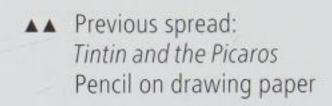
- ◆ Georges and Fanny at a wine harvest in the Valais (Switzerland), 1967
- Postcards illustrated by Hergé, 1967











Left:

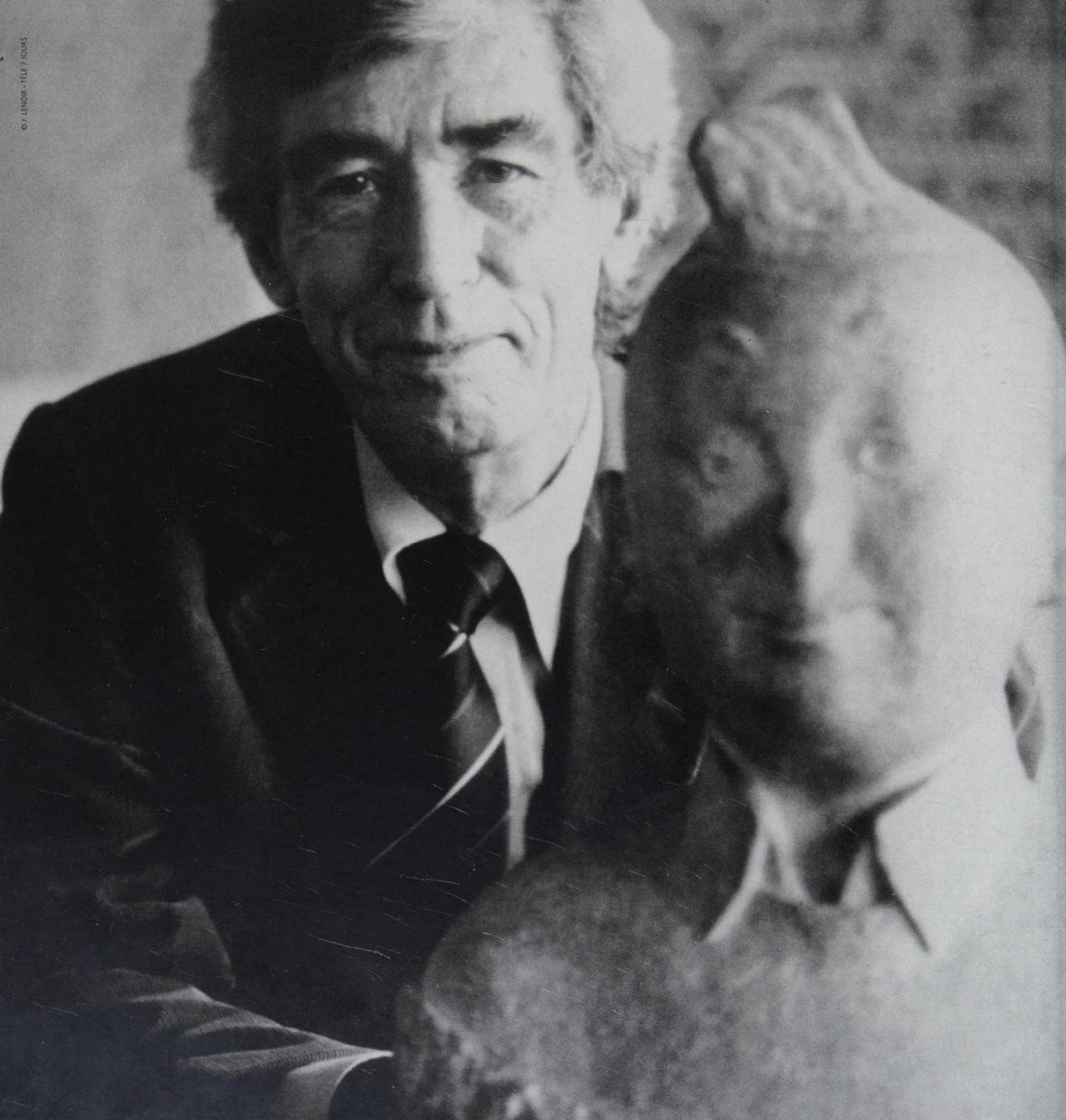
Strips from the drawing for the page published in *Tintin* magazine, March 23, 1976 12.51 \times 12.51 in. (318 \times 318 mm)

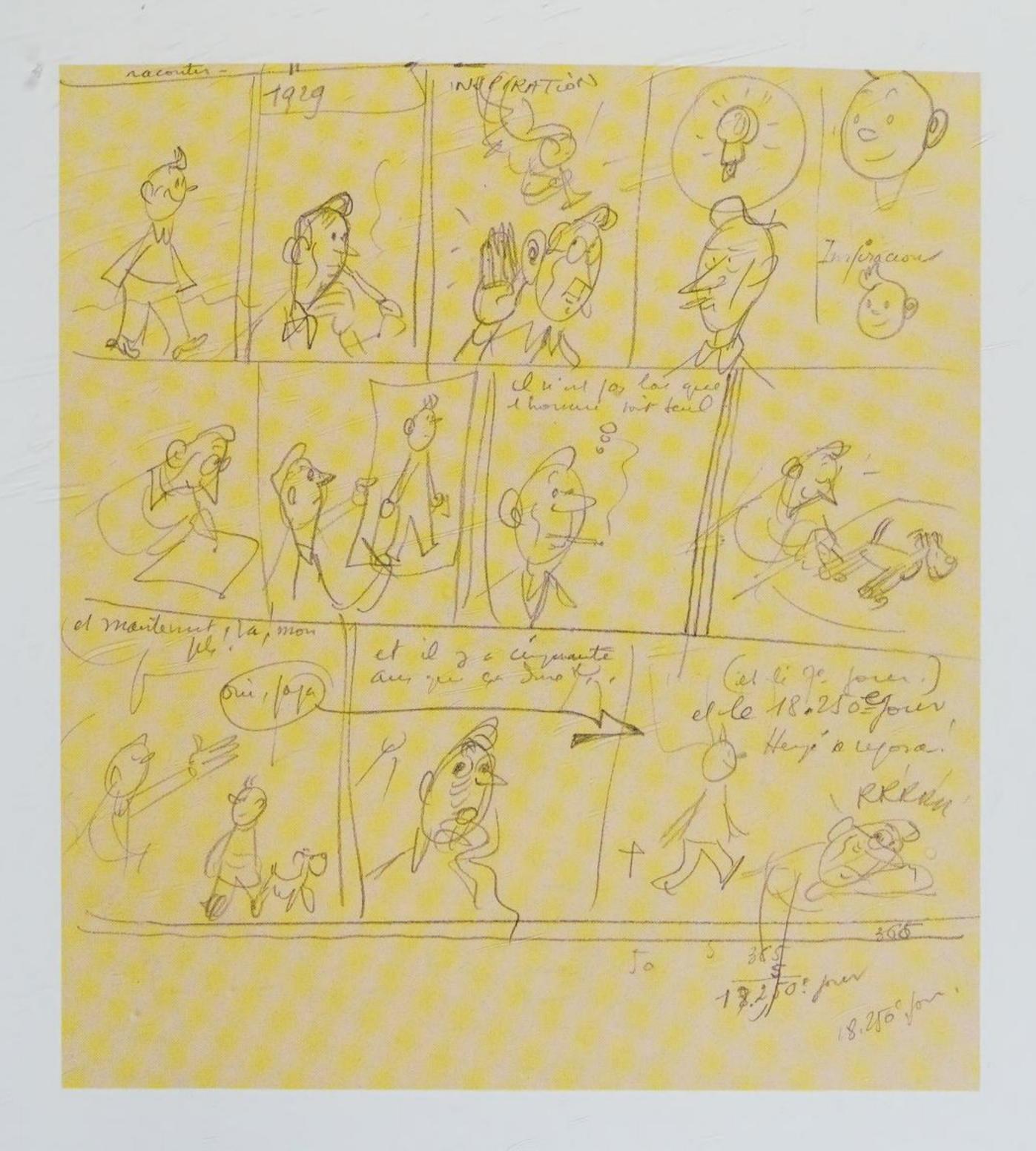
Right:

Detail of a panel from the page published in Tintin magazine, October 7, 1975

▼ Tintin and the Picaros

Detail from the drawing for the book cover, 1975





- ◄ Hergé in his office at the Studios Hergé, next to the bust of Tintin by Nat Neujean, 1979
- ▲ Strips from a greeting-card project of the Studios Hergé, 1979
 Pencil on writing paper
 9.25 × 8.26 in. (235 × 210 mm)

STUDIOS HERGÉ

In the tradition of northern, especially Flemish, painting, master painters were and in 1950 founded Studios Hergé.

At first his team was primarily in charge of adapting the old black-and-white books into the new sixty-four-page color format (Cigars of the Pharaoh in 1955, The Black Island in 1966, and Land of Black Gold in 1971). Edgar Georges in starting this process, moved on to create his own adventures (Blake its commercial arm, Moulinsart; the

likely—their success required it—to be dios were located on Brussels' elegant memorial to her late husband. surrounded by workshop assistants Avenue Louise. An artist from Antbeen reattributed to his studio). Natu-Leloup (Yoko Tsuno), Jo-El Azara (Taka rally Hergé followed in this practice, Takata), Michel Desmarets, Guy Dessicy, and, in 1982, by Johan De Moor, who was responsible for Quick & Flupke. A team of colorists was also created, comprised of Josette Beaujot, Monique Laurent, France Ferrari, Nicole Thenen, and Fanny Vlamynck. After Hergé's death, Fanny married London businessman Nick Rodwell. Today, it is with inheritance through Studios Hergé and dered them "suitable for printing."

and Mortimer), and Hergé alone could Hergé Museum in Louvain is the fruit of not keep up with the demand. The Stu-her tenacious desire to set up a fitting

who executed all or parts of works werp, Bob De Moor (creator of Cori For thirty-three years in these Studiosthat were ordered from and signed by le moussaillon, Barelli) was the first where there was a prevailing feeling the artist (take, for instance, the well- choice to become Hergé's new right- of pleasant order and courtesy, Taoist known The Man with the Golden Hel- hand man, and was soon joined by calm, and Brussels fantasy, all dear to met by Rembrandt, which has recently Jacques Martin (Alix, Lefranc), Roger Hergé—scenarios were conceived and prepared, characters and background decorations were drawn, accessories created, and the inking and coloring of pages, advertising projects, derivative products, various graphic work, films, etc., were achieved: the thousand and one ups and downs of Tintin and company. On a small table in the corner of his large office, Hergé traced over the heavily worked sketches to bring the P. Jacobs, after assisting his friend him that Fanny looks after the Tintin clarity and finishing touch that ren-

> ► Photograph showing the staff of Studios Hergé gathered around their boss, Hergé Brussels, 1956



► On the way to the Studios Avenue Louise, Brussels, 1958

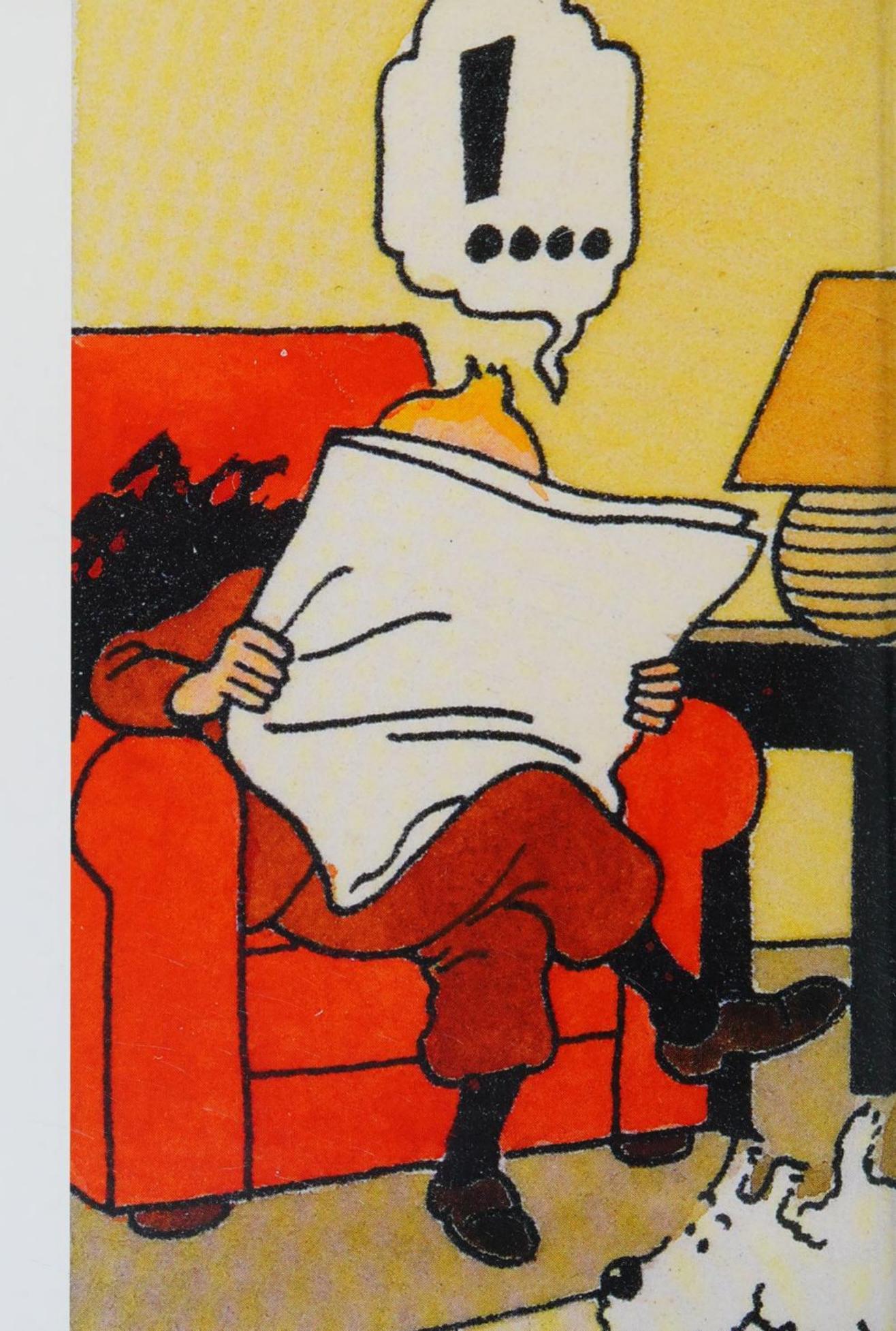


▲ The full team, 1958
From left to right: Bob De Moor, Joseph Loeckx,
Jacques Martin, Michel Demarets (from the back),
Baudouin van den Branden, Josette Baujot, Hergé,
France Ferrari, Fanny Vlamynck, and Alexis Remi
(Hergé's father)









➤ The Broken Ear

Watercolor on printed proof

Detail from the color proof of page 3 of the color edition of the book, 1942

2.32 × 1.22 in. (59 × 31 mm)

THE CAST, ON PAPER TINTIN

Tintin's very age raises a question mark. Our hero first appeared in the pages of *Le Petit Vingtième*, the weekly children's supplement of the Belgian daily newspaper *Le Vingtième Siècle*, on January 10, 1929. Yet he wasn't an infant then, so how old was he? Perhaps one should give him the age of his captain—not Haddock, still to be introduced sometime in the future—but his creator, Georges Remi, who was born in Brussels on May 22, 1907. That would have made Tintin twenty-one years old, yet this is not the case. For his part, Hergé revealed in 1970: "Tintin to me has not aged. What age would I give him? I don't know . . . perhaps seventeen? To me, he was about fourteen or fifteen when I created him, a Boy Scout, and he has hardly moved on. Allowing that he has put on three or four years in the past forty . . . Good, let's agree on fifteen plus four, which would make him nineteen." Tintin has no family, neither parents nor brothers and sisters. He has an address in Brussels: 26 Labrador Road, which does not really exist but was inspired by Newfoundland Road where Georges Remi's grandmother lived.

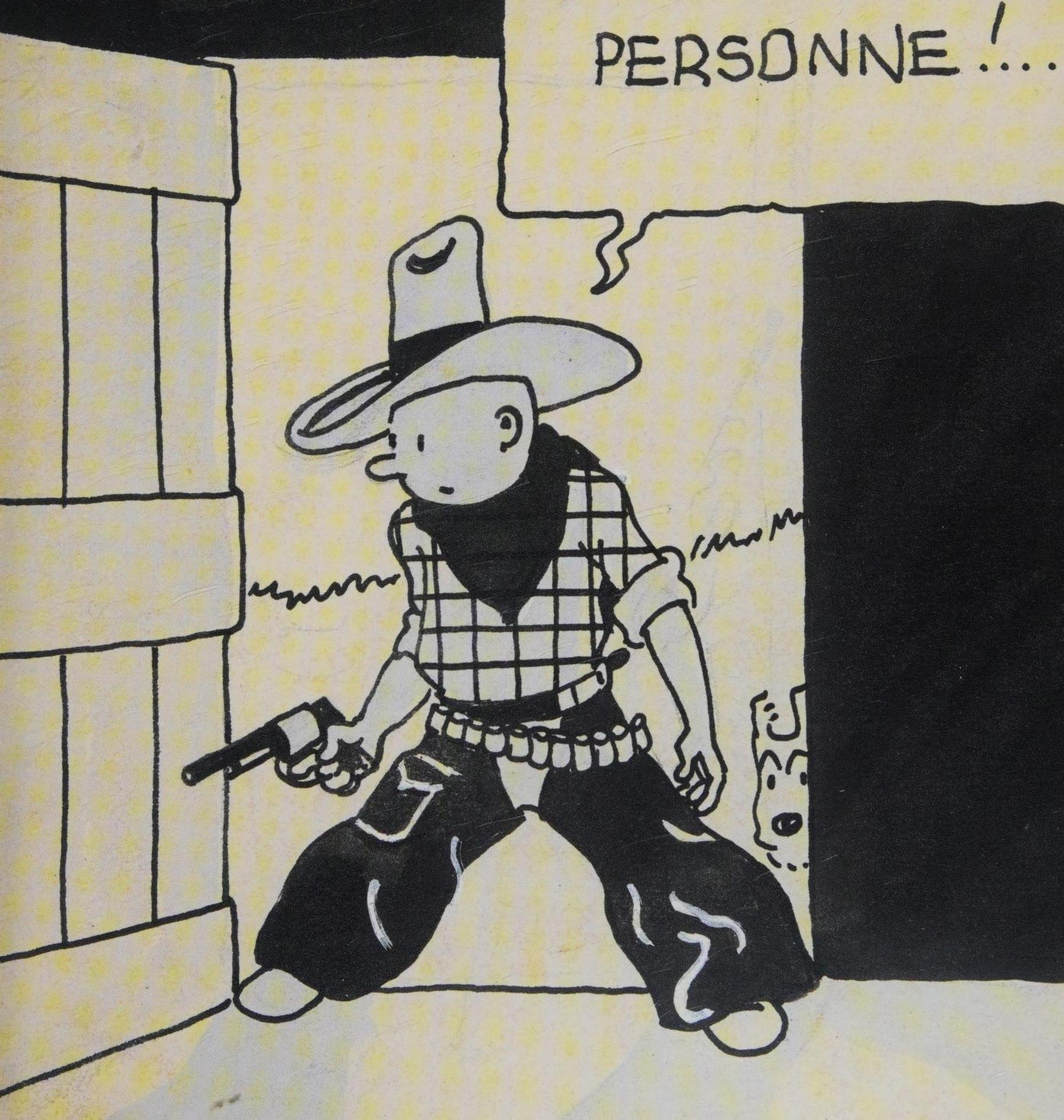
Tintin's original hair style was a mop above his round head. When he put his foot down on the accelerator of a Mercedes sports car in the first adventure in the Soviet Union, the surge of speed blew it back into the famous quiff that was to become his hallmark. His wardrobe is rudimentary and distinctive: knickers (fashionable during the 1920s, and abandoned for russet jeans in the final adventure, *Tintin and the Picaros*), a brown tweed jacket, a sky blue sweater, and a trench coat—all of which were to last practically his whole career. However, he was not averse to disguise (whether as a Russian peasant, cowboy, Chinese citizen, Scot, Bedouin, or Inca) in his twenty-four adventures around the world.

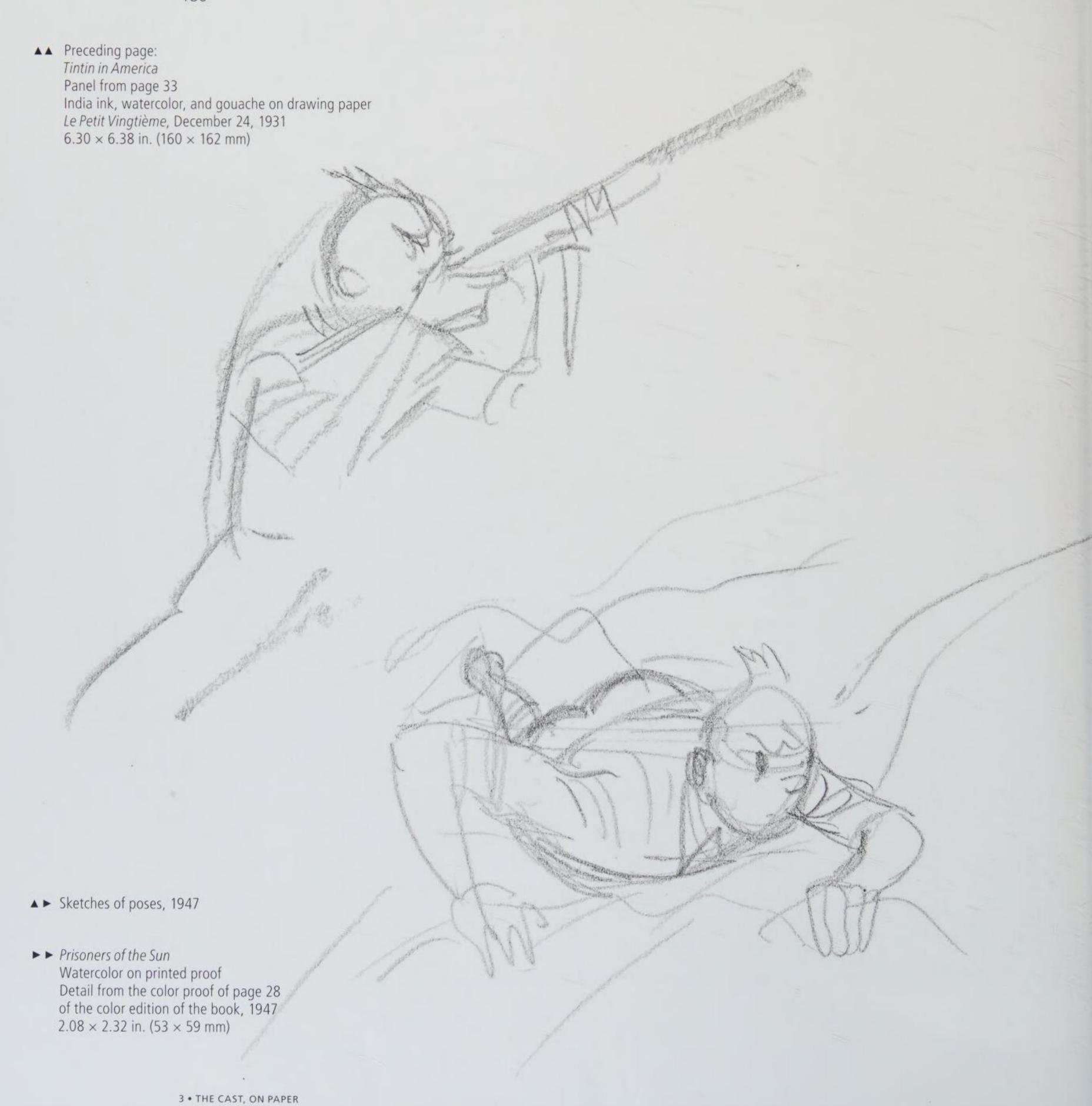
Is he really a journalist? He is seen writing an article just once and taking notes only occasionally. One of Hergé's biographers¹ considers him "to be more a detective than reporter" (and "more typical of Brussels than Belgium"). Tintin is blurred, quite vague. It takes the poetic wisdom of Michel Serres to divine it in the waters of the Amazon: "A circle in the water, two, three, six circles, and red piranha, quick as bullets, heading toward their goal. Target aimed, target empty . . . Tintin, nothing, a hole in the page"² . . . Hero + zero = Tintin's head, which the philosopher compares later to "photographers' sets at carnivals, where the subject places his head in a cutout hole above a representation of Jupiter, [. . .] or whoever. This completely blank circle, it's Tintin's face, a face so blank, so indeterminate that you can substitute your own. In other words, you become Tintin."³

^{1.} Pierre Assouline, Hergé (Paris: Plon, 1996).

^{2.} Michel Serres, Hergé, mon ami (Brussels: Éditions Moulinsart, 2000).

^{3.} Proposal by Michel Serres in Telerama Tintin, 2003.











SNOWY



"Wooah! Wooah!"—or "Wooooaaaah!" when the parrot bites his tail—may seem typical of dog language. Yet Snowy, our albino (or peroxided) fox terrier—for Hergé has given him an immaculate coat without the patches characteristic of the breed—has moments of human articulation, when he comments, complains, and philosophizes. It is as if he engages, perhaps by telepathy, in conversation with Tintin, who speaks to him as an equal but remains deaf to his replies given so clearly in their speech bubbles. We have to believe that Hergé, himself a cat lover, was an accomplished translator of "Wooah! Wooah!" into human language. In any case, from the beginning (in *Soviets*) to the end (in *Alph-Art*), Snowy is glued to Tintin like his shadow, like his conscience, like his guardian angel. His final comment in *Alph-Art*: "There's justice for you!" And the last words of Tintin, who is about to disappear in the blank space of the page: "Snowy! . . . Wait. I'll give you a message to give to the captain . . . To the captain, understand?"



▼ Tintin in the Land of the Soviets
Detail from page 28 of the book, 1929

▲ The Broken Ear

Panel from page 2

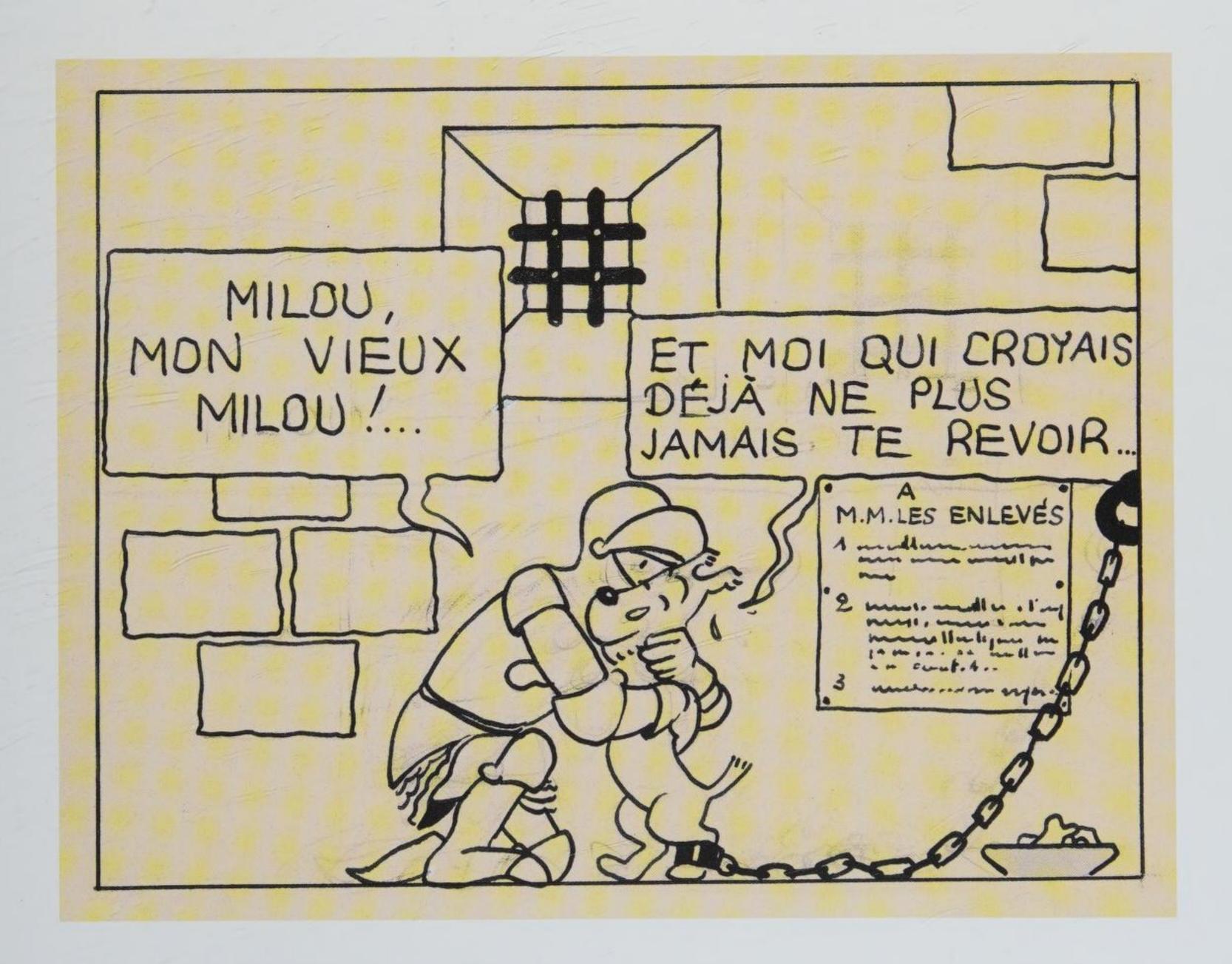
India ink and watercolor on drawing paper

Le Petit Vingtième, December 5, 1935

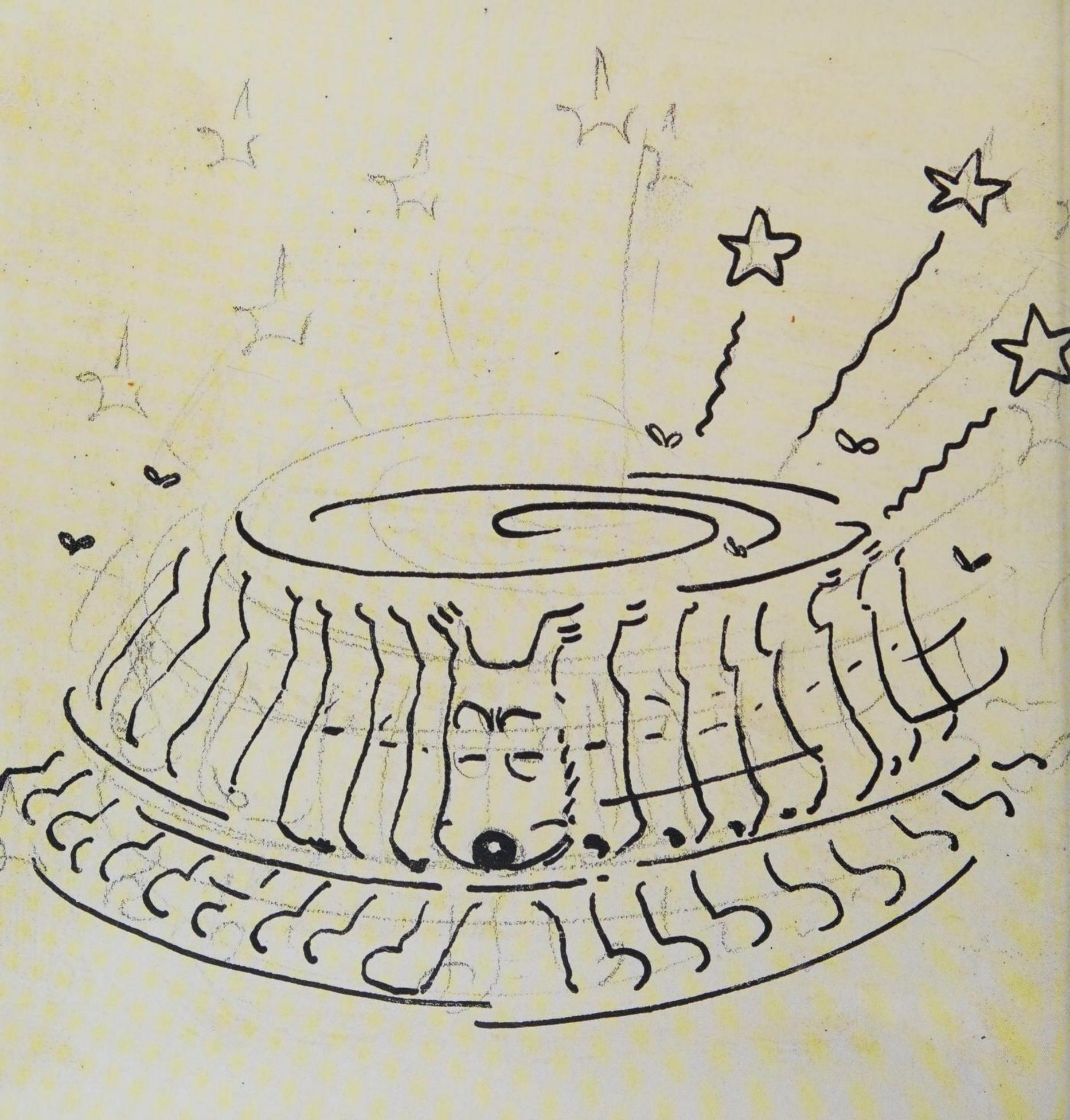
6.53 × 5.62 in. (166 × 143 mm)

IL FAUT QUE JE
TROUVE UN
MOYEN DE
SAUVER
TINTIN





- ▼ Tintin in the Land of the Soviets Panel from page 121 Le Petit Vingtième, March 13, 1930
- ▲ Tintin in America
 Panel from page 98
 India ink, watercolor, and gouache on drawing paper
 Le Petit Vingtième, August 4, 1932
 6.37 × 8.42 in. (162 × 214 mm)











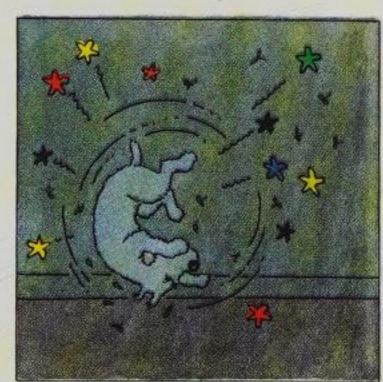
















- ◄ Tintin in the Congo
 Panel from page 16
 Pencil and India ink on drawing paper
 Redrawn for publication in Le Petit
 Vingtième, July 24, 1930
 5.90 × 5.90 in. (150 × 150 mm)
 - ▼ Tintin in the Congo

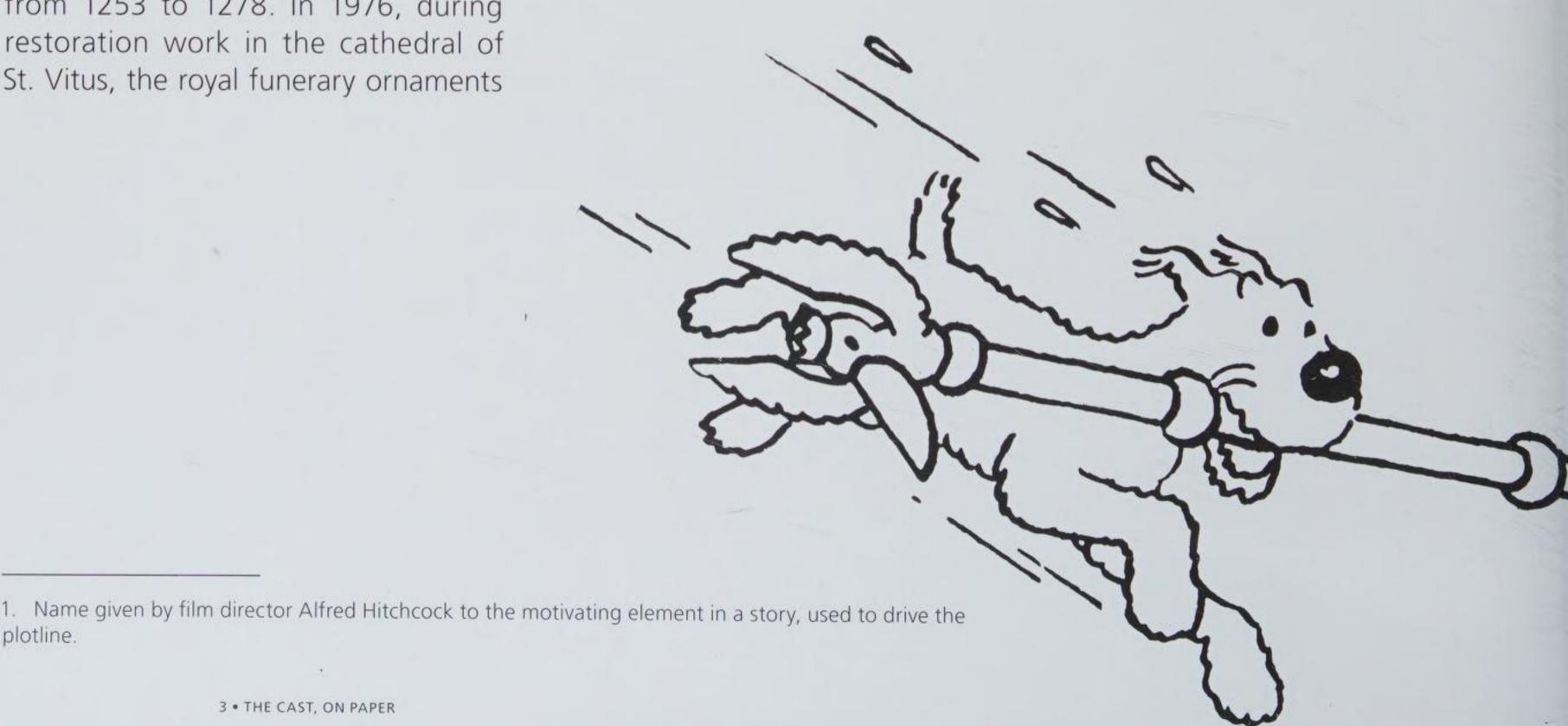
 Watercolor and gouache on printed proof
 Color proof of page 10 of the color edition of the book, 1944 9.76 × 7.08 in. (248 × 180 mm)

THE SCEPTRE OF OTAKAR II

In Snowy's jaws it looks like a golden toy. But careful, he mustn't drop it! According to King Ottokar IV: "Woe to the king who loses thee, for I declare that such a man shall be unworthy to dom of Syldavia faces a Bordurian Anschluss, reminiscent of the 1938 Austrian annexation by Nazi Germany, thistles, expect prickles." and the sceptre is the "MacGuffin" in the dramatic scenario that Hergé conceived on the eve of the Second World War. When Hergé was working on this adventure, he had no way of knowing that years later a real Ottokar's sceptre would be discovered in Prague. A real Przemysl Otakar II ruled over Bohemia from 1253 to 1278. In 1976, during restoration work in the cathedral of St. Vitus, the royal funerary ornaments

were recovered from his tomb: a golden crown, orb, and sceptre. The sceptre may not have been adorned with a pelican but its winged shape suggested it. Would the Bohemian Otakar have had rule thereafter." The peaceful king- a motto to match that of the Syldavian Ottokar IV? "Eih bennek, eih blavek!" which can be translated: "If you gather





plotline.



- ◆ Tintin and Alph-Art

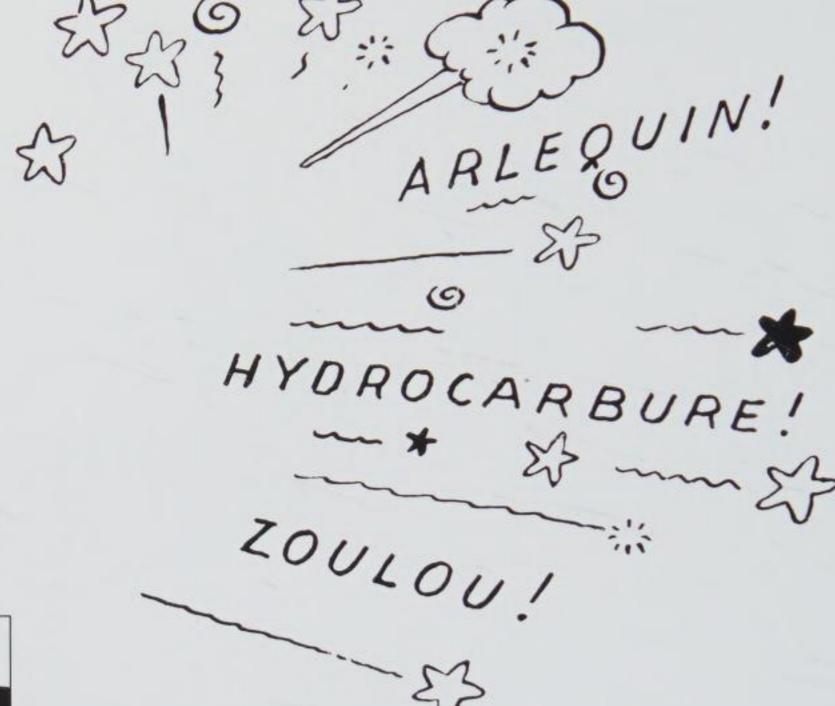
 Detail from layout sheet, 1978
- ► Land of Black Gold
 Panel from page 8
 India ink, watercolor, and gouache on drawing paper (wash added later)
 Le Petit Vingtième, October 26, 1939
 3.93 × 3.18 in. (100 × 81 mm)
- ▼▼ Following spread:
 The Crab with the Golden Claws
 India ink, pencil, and gouache on drawing paper
 Panel from page 31 of the color edition of the book, 1942
 4.25 × 13.11 in. (108 × 333 mm)







CAPTAIN HADDOCK





It all began on the rusty hulk of the cargo ship *Karaboudjan*, or to be precise on page 14 (or at the bottom of page 23 in the first black-and-white version in 1941) of *The Crab with the Golden Claws*. "The captain? . . . What does he want, the old drunkard?" sneers Allan, the odious first mate (and opium trafficker) of the ship, who controls the captain by keeping him inebriated on an endless supply of whiskey and thus incapable of exercising his command. A page later, Tintin bursts in on the black-bearded and disheveled mariner, a memorable encounter that would lead to a lasting friendship, which was continued in the next fifteen Tintin adventures.



◆ The Crab with the Golden Claws Detail from page 50 Le Soir-Jeunesse, April 3, 1941

Haddock became the indispensable sidekick of the young reporter. The two are not to be separated (even if in The Red Sea Sharks, Haddock, no doubt taking a sabbatical on account of the adventure's wartime interruption, makes only a fleeting appearance). They are tied to the same funeral pyre by the Incas, and together take the first steps on the moon—sixteen years before Armstrong and Aldrin! Haddock becomes the monocled squire of Marlinspike Hall, where he puts up Tintin and, if one believes the cover of the illustrated weekly Paris-Flash, becomes engaged to Bianca Castafiore: "Milanese Nightingale . . . Will Marry Old Sea Lion!" His human fallibility—his combination of an explosive temper with compassion—married to Tintin's irrepressible idealism, provides a double-sided portrait of Hergé himself. Haddock's repertoire of more than two hundred curses and insults ("Billions of blue blistering barnacles!" "Thundering typhoons!" "Jellyfish!" "Troglodytes!" "Iconoclasts!" "Bashi-bazouks!" etc.) are tantamount to a form of poetry, worthy of the collection of insults and invective compiled by the Belgian painter James Ensor, a precursor of our irascible captain, as we learn in the final completed adventure, Tintin and the Picaros, was baptized with the good Scottish Christian name of Archibald.

^{1.} Cited by Pierre Alechinsky—a favorite artist of Hergé's—in Nous Tintin (Moulinsart-Télérama, 2004).

















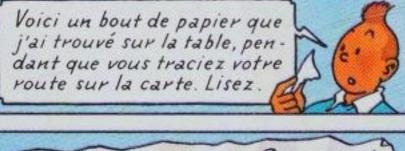


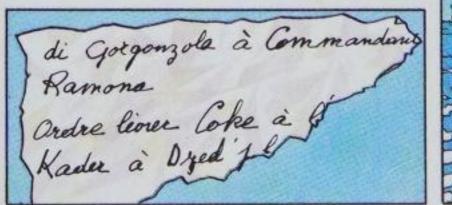










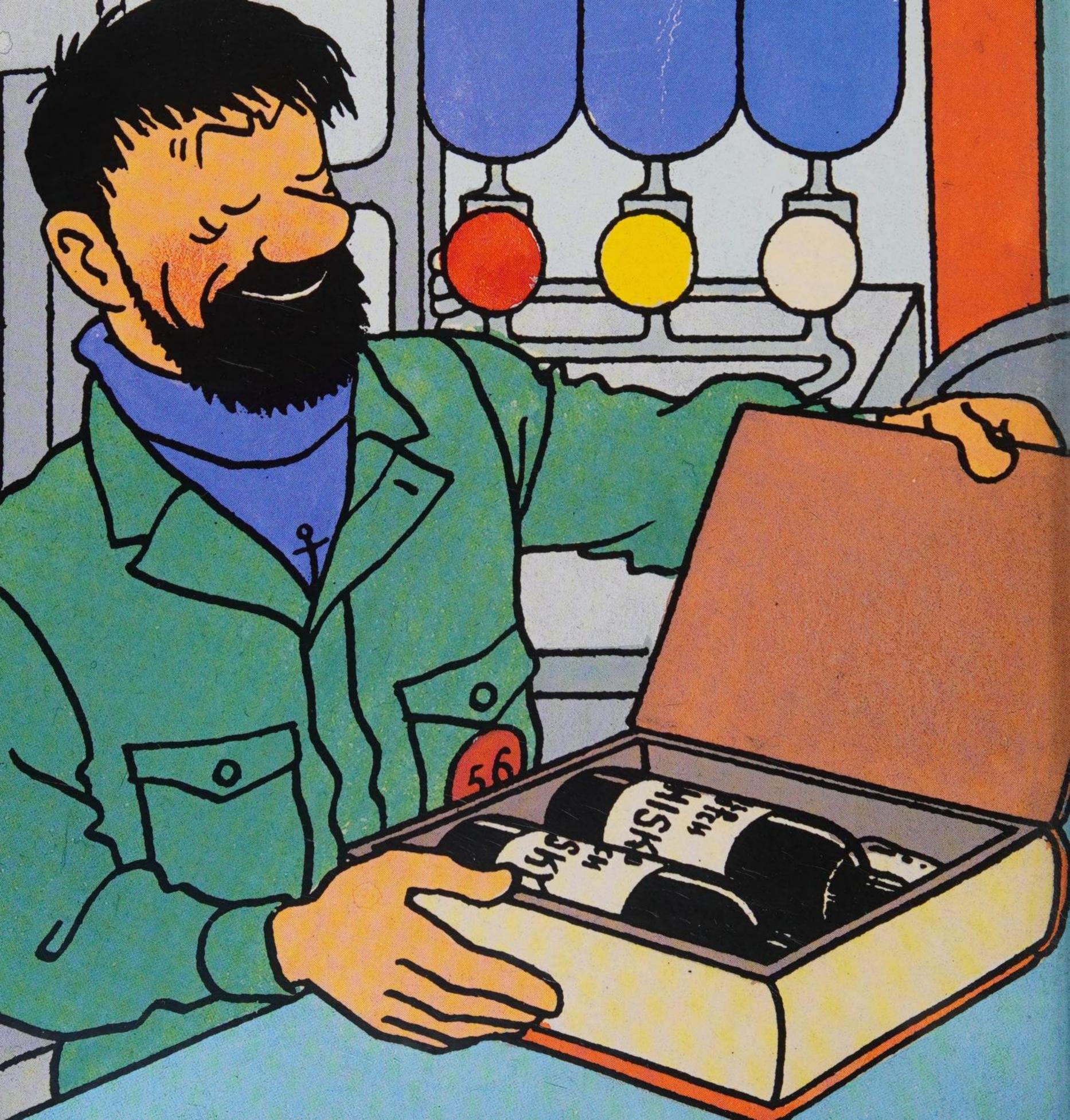




- The Red Sea Sharks
 Watercolor and gouache on printed proof
 Color proof of page 49 of the book, 1957
 11.61 × 7.48 in. (295 × 190 mm)
- ▼▼ Following spread: Sketches of poses, 1948









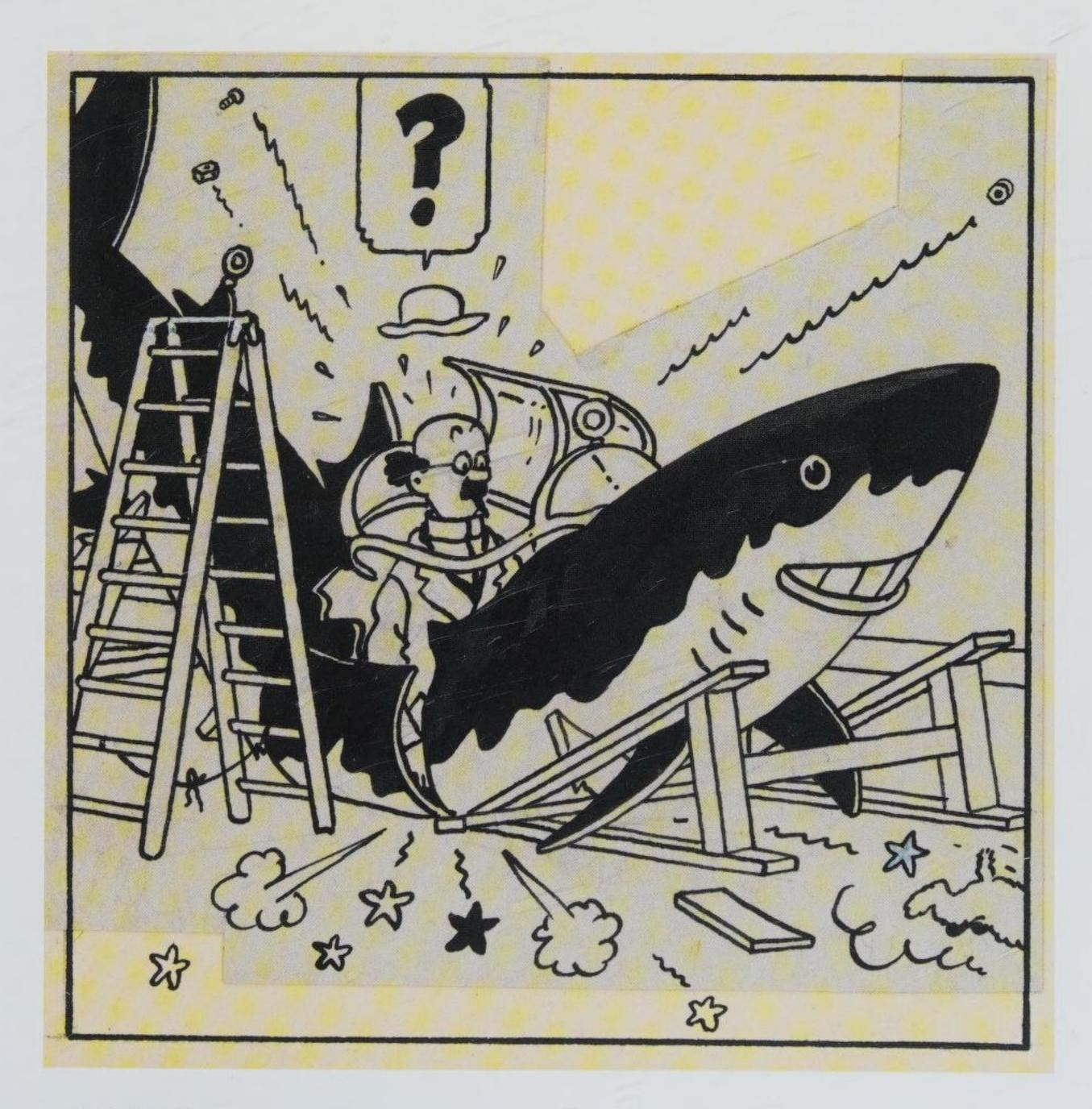
- ▼ Explorers on the Moon
 Watercolor and gouache on printed proof
 Panel from the color proof of the page published
 in Tintin magazine, November 12, 1952
 3.03 × 2.40 in. (77 × 61 mm)
- ▲ The Secret of the Unicorn
 India ink, gouache, and pencil on drawing paper
 Panel from the strip published in Le Soir, August 5, 1942
 4.21 × 7.51 in. (107 × 191 mm)

CALCULUS

Votre appareil ne Nous intéresse PAS!

Cuthbert Calculus, Hergé's brilliant but eccentric professor introduced into the series in 1943 with *Red Rackham's Treasure*, is Tryphon Tournesol in the original French. Hergé derived the exotic first name of Tryphon from a Brussels carpenter he met named Tryphon Bekaert. In French, Tournesol is a sunflower, constantly turning toward the sun. Calculus's pendulum is always guiding him "more to the west," where the sun sets. Captain Haddock, who first encounters the professor in *Red Rackham's Treasure*, clearly considers him to "have gone west," to be off his rocker. However, Calculus is shielded from Haddock's frequent vociferous tirades by his deafness, even after he acquires a hearing trumpet as a distinctive accessory. The captain can never forget that in the hold of the *Sirius*, the professor emptied the crates containing the captain's precious whiskey supply and replaced them with parts of his shark submarine.

With his huge head, tufts of dark hair, mustache and goatee, his round gold-rimmed glasses, and his stiff collar, from which protrudes an overlong neck, Hergé's model was obvious: the Swiss physicist Auguste Piccard, an inventor who set balloon-height records in the stratosphere and ocean-depth records with his bathyscaphe. Instantly part of the Tintin "family," this old-fashioned and genial eccentric could boast among his inventions not only his shark submarine, but patents for motorized roller skates, the X-FLR6 rocket that takes Tintin to the moon, anti-alcohol pills, ultrasound weapons in *The Calculus Affair*, and pioneering color television equipment, which he installs at Marlinspike—where, cultivating his roses, he declares his romantic attachment to Bianca Castafiore! The inventor, considered by some to be loony, is also capable of applying logic, which he demonstrated by taking the Tintin team to the moon.



▲ Red Rackham's Treasure India ink and gouache on drawing paper Panel from the strip published in Le Soir, March 16, 1943 4.29 × 4.25 in. (109 × 108 mm)

THE SHARK SUBMARINE



of the treasure, the mini-submarine proved a great asset to the professor, the captain, and Tintin in enabling them to acquire a base for future adventures.

The Hergé Museum in Louvain is able to display a full-size model of the submarine made by students of BTS¹ naval construction at the Aristide-Briand High School in Saint-Nazaire, Loire-Atlantique. "A group of students at the start of the 1998 university year began creating a submarine along the lines established by Professor Calculus," according to the journalist Jean-Claude Chemin, founder-president of the Association of the 7 Suns.² "The metal panels were cut on digitally controlled

It was thanks to the sale of the pat- machines near the high school and ent on the shark submarine used in were finally assembled by trainees Red Rackham's Treasure that Profes- in the boiler-making program of the sor Calculus could finance Captain National Association for Adult Voca-Haddock's purchase of his ancestral tional Training (AFPA) in Saint-Nazaire. home, Marlinspike Hall. Although only Finally, painters from the Chantiers de indirectly responsible for the recovery l'Atlantique shipyard³ finished off the hull. The project was a form of reciprocal homage. Hergé's heroes entered the port in 1946, three years after 85 percent of it had been destroyed by Allied bombardment."

Superior technician certificate.

^{2.} The 7 Suns is an association founded in 1986 with the purpose of perpetuating recording the passage of Tintin, Snowy, and Captain Haddock through Saint-Nazaire (notably through the reproduction and placing at key points of greatly enlarged enameled panels from The Adventures of Tintin). The submarine was built to meet the requirements of the 1999 exhibition Tintin, Haddock and Boats in Saint-Nazaire, variants of which were subsequently shown in maritime museums in Paris, London, Barcelona, Stockholm, and Ostend.

^{3.} The well-known, and still-in-service, Chantiers de l'Atlantique shipyard of Saint-Nazaire is the builder of the ocean liner Queen Mary 2, the giant oil tankers Batillus and Prairial, and the aircraft carrier Foch.



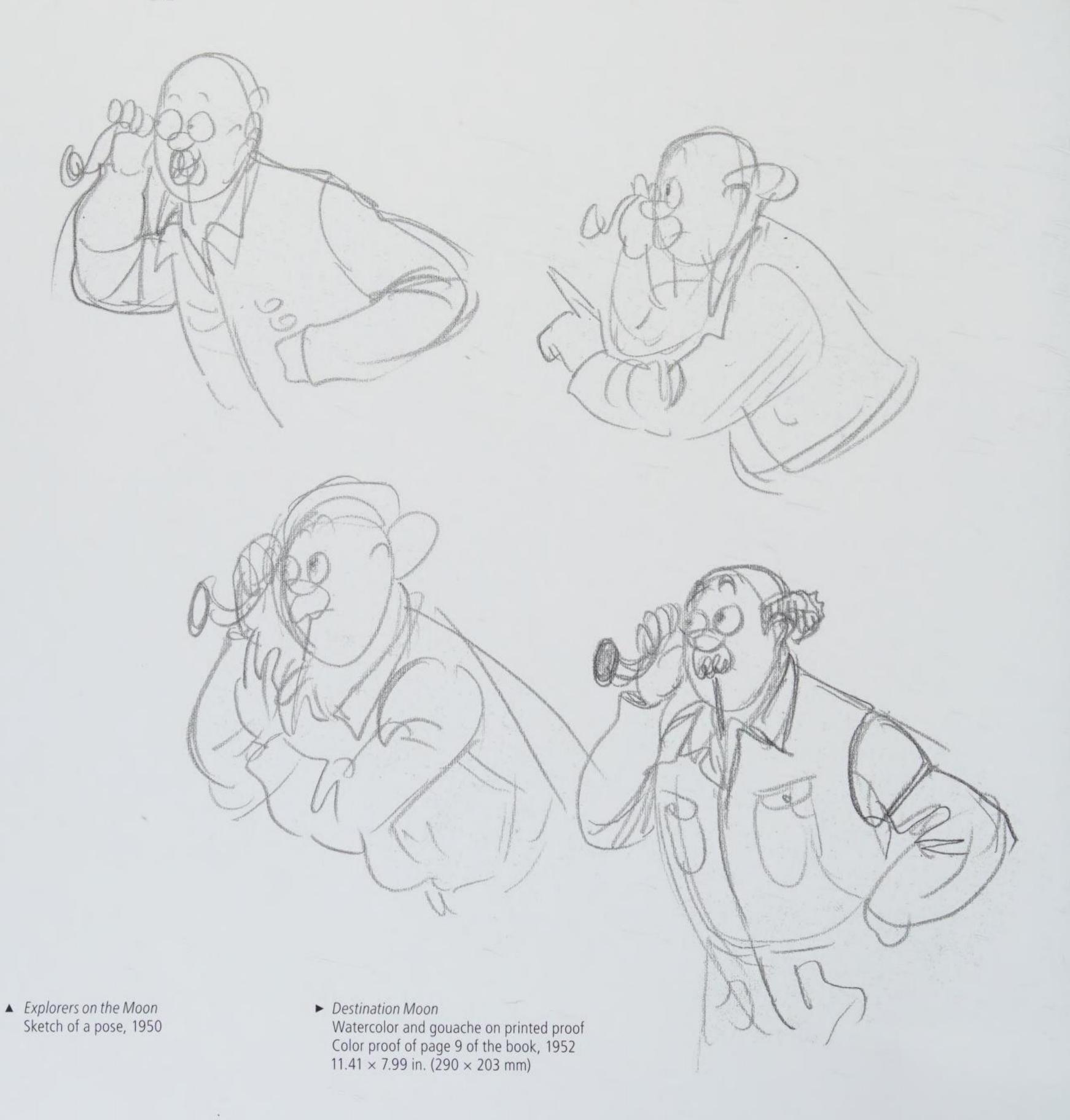


- ▲ The Seven Crystal Balls
 Panel from the color proof of page 53 of the book
 2.32 × 2.40 in. (59 × 61 mm)
- ► The Seven Crystal Balls
 India ink, watercolor, and gouache on drawing paper
 Detail of a panel from the strip published in Le Soir,
 July 20, 1944
 4.21 × 4.17 in. (107 × 106 mm)











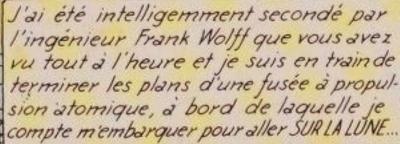




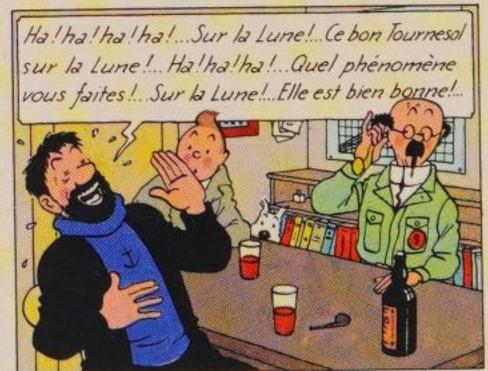
Eh oui!... Il y a quatre ans, on a découvert dans le massif montagneux des Imyhlpathes, c'est-à-dire ici même, de riches gisements d'uranium... Aussitôt, le gouvernement syldave a entrepris la création d'un centre de recherches atomiques... Mais asseyons-nous... Yous prendrez bien un petit porto, capitaine?...

On a fait appel à des savants de différents pays, spécialistes en physique nucléaire, et les travaux ont commencé... Il va de soi que ces recherches sont exclusivement orientées dans un sens humanitaire... Pas question de fabriquer ici des bombes atomiques... Au contraire, nous recherchons le moyen de protéger l'humanité contre les dangers de ce nouvel engin de des truction...

Quant à moi, le gouvernement syldave m'a invité a venir travailler ici, et l'on m'a confié la direction de la section astronautique, domaine qui m'était le plus fami : lier...







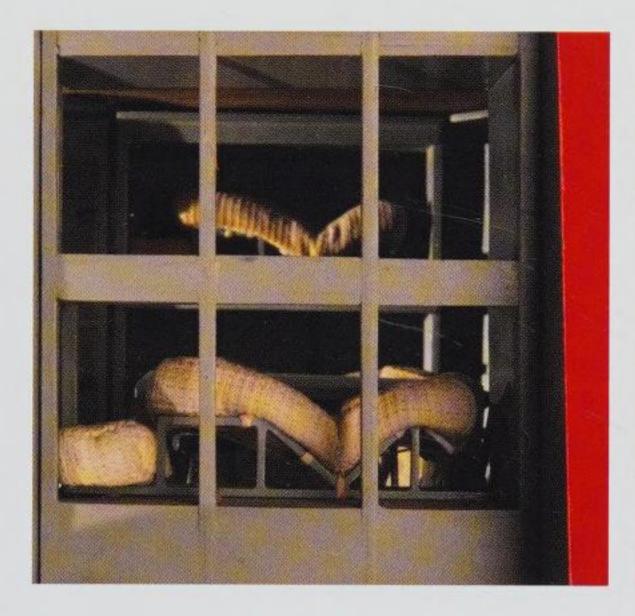
Ha!ha!ha!...Sur la
Lune!...Vous ne doutez
de rien, vous!...Sur
la Lune!...Alors que
vous êtes déjà si
souvent dans la
Lune!...Ha!ha! ha!...



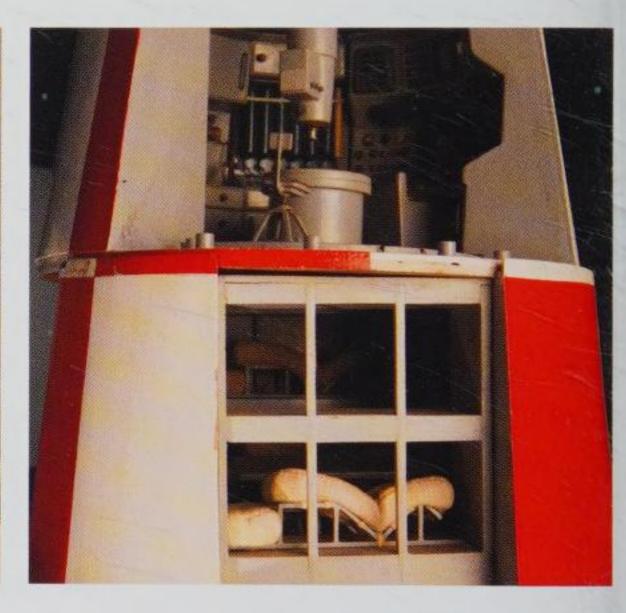




THE MOON ROCKET







The red-and-white check of Professor Calculus's moon rocket was ingrained in our dreams long before "the hand to wait another fifteen years before watching on television as astronauts from the American Apollo XI mission followed the moon tracks of Tintin and his friends! Hergé's rocket, its checkered pattern reproducing that

L'Astronautique,2 the rocket was the object of serious study by Hergé and his soon-to-be right-hand man Bob De Moor, who was specially taken on by

of the German V-2 missile conceived the newly created Studios Hergé. In by Werner von Braun, represents (far order to place the characters accurately more than the poetic conceptions of in their setting, studio employee Arthur of man set foot" on the surface of the Jules Verne or Georges Méliès) the first Vannoeyen made a model in 1951 that Earth's only natural satellite. Readers of viable vehicle for the conquest of space. could be taken apart, revealing three Tintin's moon adventure in 1954 had Inspired by the imaginative scientist top stages and the cone, as well as the Bernard Heuvelmans and based on moon-mobile lunar tank. The model Alexandre Ananoff's profound work, can now be admired in the Hergé Museum.

^{1. &}quot;Where the hand of man has never set foot," quoted from the French writer Claude Farrere's novel Les Petites Alliées (1910), recalled by the Thom(p)sons on stepping onto the moon's surface.

^{2.} Alexandre Ananoff (1910-92), writer and lecturer of Georgian origin who combined a passion for space with one for the history of art. His L'Astronautique, published in 1950 by Artheme Fayard, was long considered a reference work on the subject.



THE THOM(P)SONS

Thomson + Thompson = the Thom(p)sons. This unusual plural word unites a pair of inseparable clones. The same black suits, bowler hats, canes or umbrellas, the synchronized gestures and speech make them all but identical, if not twins. The only distinction between them is the different shapes of their mustaches: one is straighter, the other curls slightly at the edges. In their very first appearance, in December 1932 in the black-and-white version of *Cigars of the Pharaoh*, Hergé had yet to name them, identifying them merely as police agents X33 and X33A. They love to be in identical disguises, particularly in extravagant national dress, but only ever succeed in making themselves more—not less—conspicuous. As thick as their hobnail boots, the Thom(p)sons invariably do their best to derail, though only ever temporarily, Tintin's missions. Yet these clumsy buffoons, artists of the gaffe, become indispensable, even admirable participants in the adventures. Hergé, himself born under the sign of Gemini, was inspired by his father and uncle, Alexis and Leon Remi, who were actual twins, when he created this unique duo.

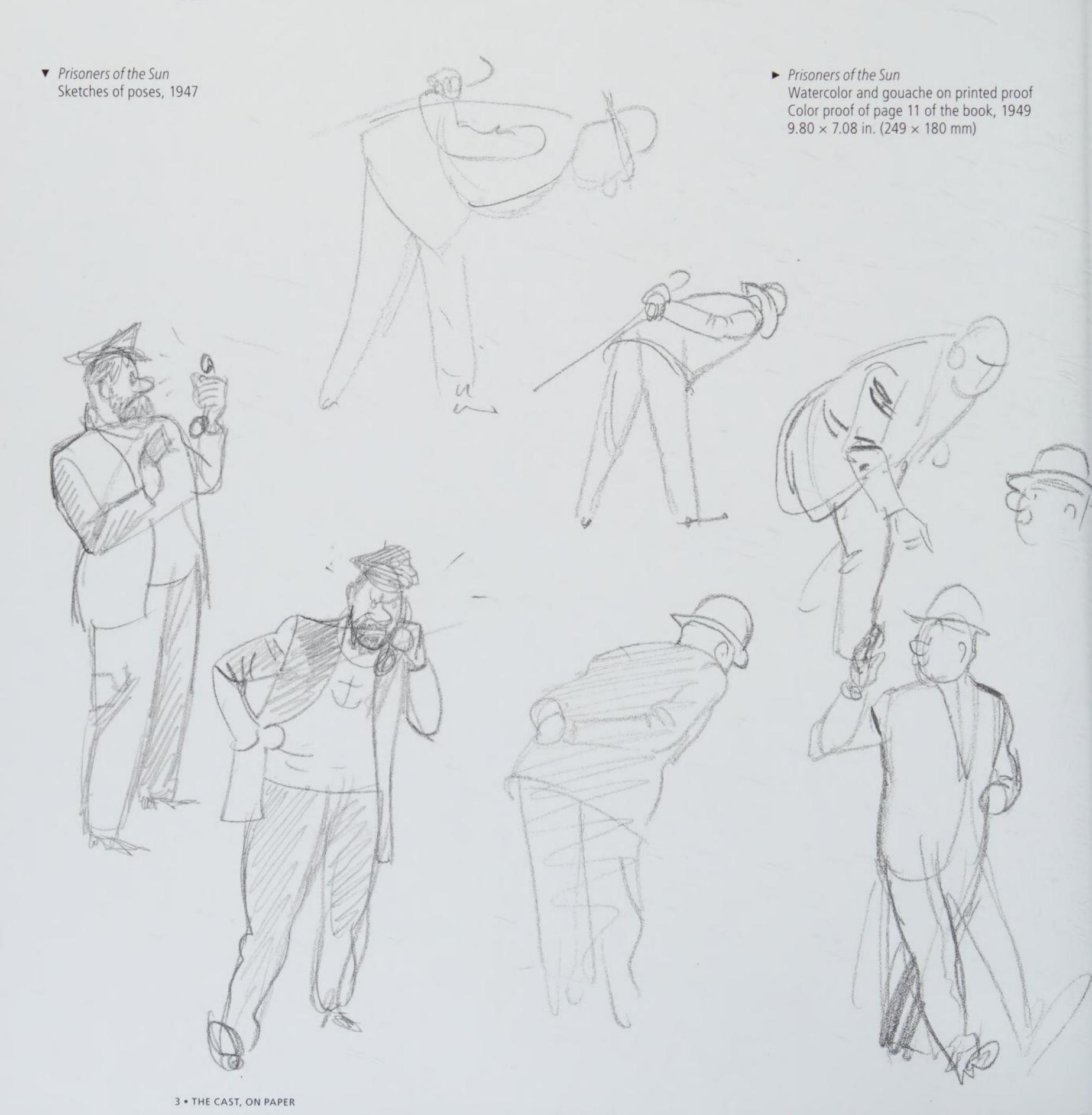


▲ Cigars of the Pharaoh
Panel from page 35
India ink, watercolor, and gouache on drawing paper
Le Petit Vingtième, April 6, 1933
6.85 × 7.36 in. (174 × 187 mm)

▼▼ Following spread:
 The Blue Lotus
 India ink and gouache on drawing paper
 Panel from page 45 of the color edition of the book, 1945
 5.62 × 8.66 in. (143 × 220 mm)





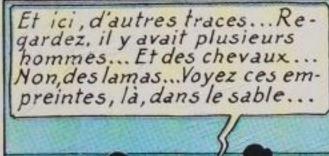














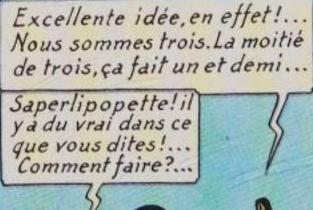




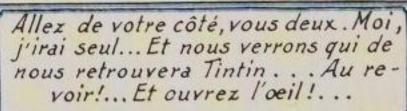
Pardon, minute! ... Et si c'était une ruse?...S'ils étaient partis dans la direction opposée?...

Très juste!... Aussi, je pro-pose que la moitié d'entre nous aille d'un côté, l'autre moitié, de l'autre ..



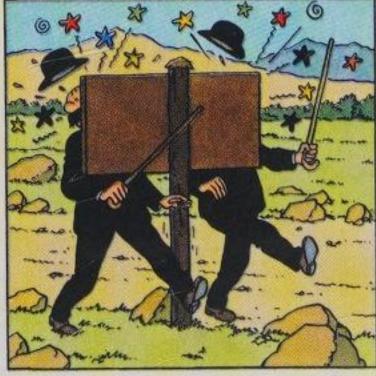


















Prisoners of the Sun
 India ink and gouache on drawing paper
 Panel from page 53, published in Tintin
 magazine, March 4, 1948
 3.11 × 2.79 in. (79 × 71 mm)

▲ Destination Moon
Panel from page 23, published in Tintin
magazine, August 24, 1950





BIANCA CASTAFIORE

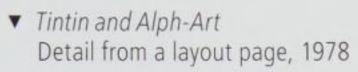
Translated literally from the Italian, Bianca Castafiore means "white chaste flower," which to the French philosopher Michel Serres sums up her role in *The Adventures of Tintin*. Bianca serves as the principal feminine presence, a caricature of an internationally celebrated singer. For years—until his discovery of Maria Callas—Hergé detested opera and its capricious prima donnas. This was his form of vengeance.

Bianca Castafiore, known as "the Milanese Nightingale," makes her resounding entry in 1938 in *King Ottokar's Sceptre*. Singing on a Syldavian country road, she splits Tintin's ears, if not the car's windows, which are luckily made of safety glass. Her signature aria, sung at every occasion, is the "Jewel Song" from Gounod's *Faust*. The operatic element would have been enhanced by the 1941 meeting and subsequent collaboration between Hergé and Edgar P. Jacobs, a professional baritone not surprisingly passionate about opera. Jacobs, who became the successful author of the *Blake and Mortimer* series, helped Hergé transform the prewar Tintin adventures into the familiar sixty-four-page color format. Hergé, with his self-confessed allergy to bel canto, liked to call Jacobs "our vocal draughtsman."

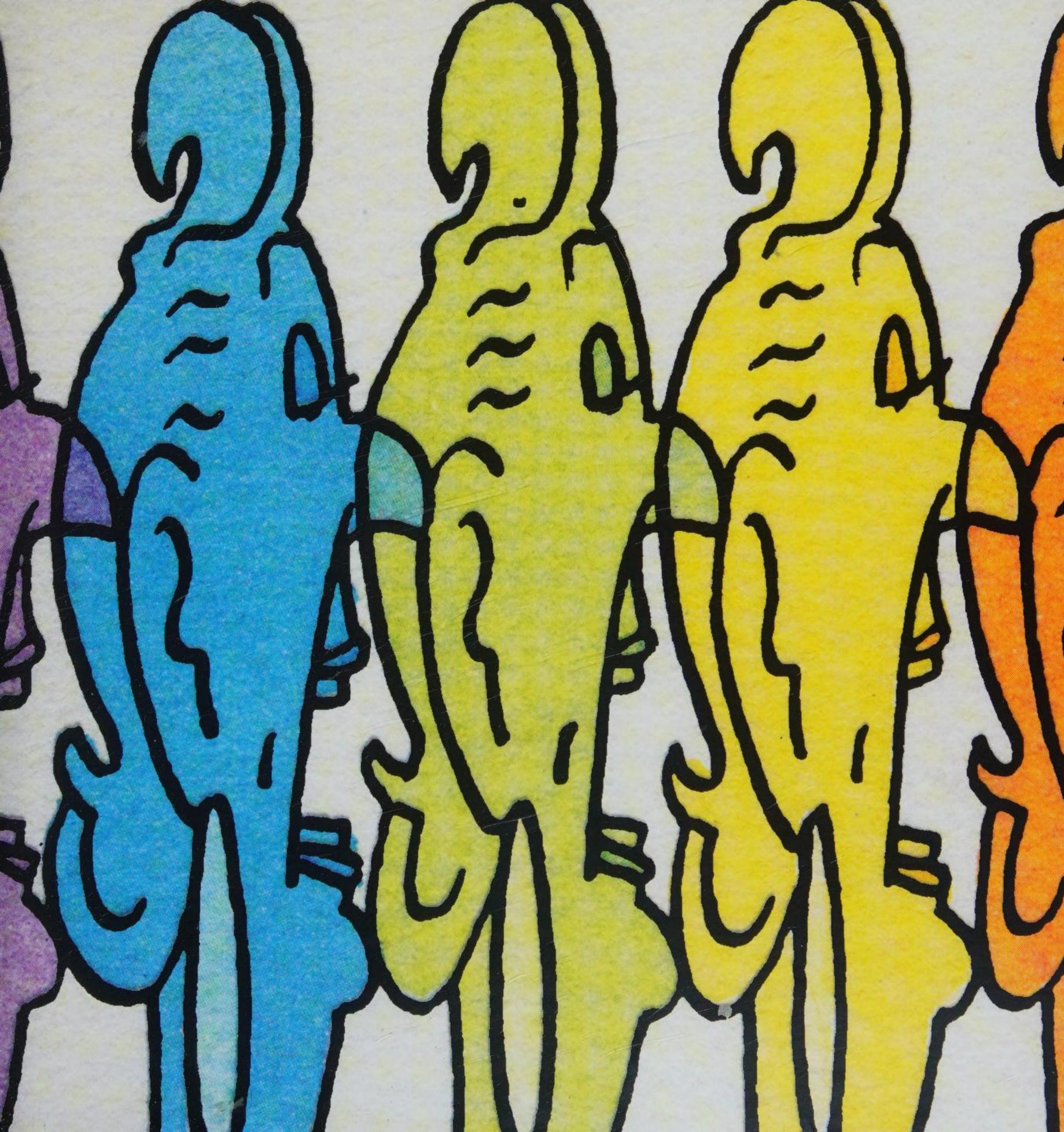
Abhorred by Captain Haddock, whose name she constantly confused in a litany of misnomers (Hammock, Hassock, Paddock, Padlock, Stopcock, etc.), Bianca Castafiore is the object of affection of an amorous Professor Calculus, who cultivates and names a rose after her. She also has an adventure named after her, *The Castafiore Emerald*, a more intimate detective drama considered by some to be Hergé's masterpiece.



▲ King Ottokar's Sceptre
Panel from page 43
Le Petit Vingtième, January 5, 1939



















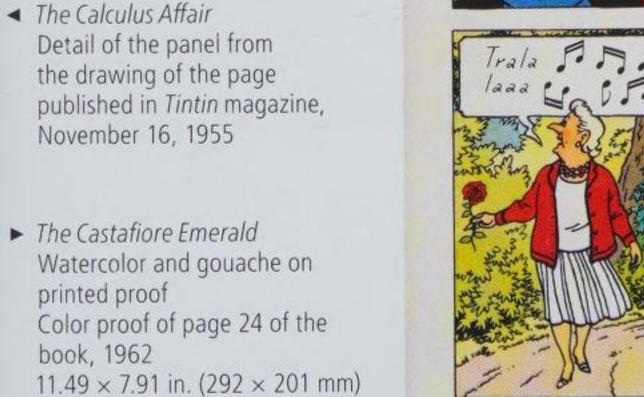






















▲ Tintin and the Picaros

Watercolor and gouache on printed proof
Panel from the color proof of the page published in Tintin
magazine, April 13, 1976

2.36 × 3.46 in. (60 × 88 mm)

► Tintin and Alph-Art
Detail of the drawing for page 1, 1979

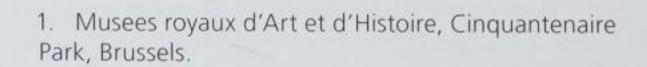


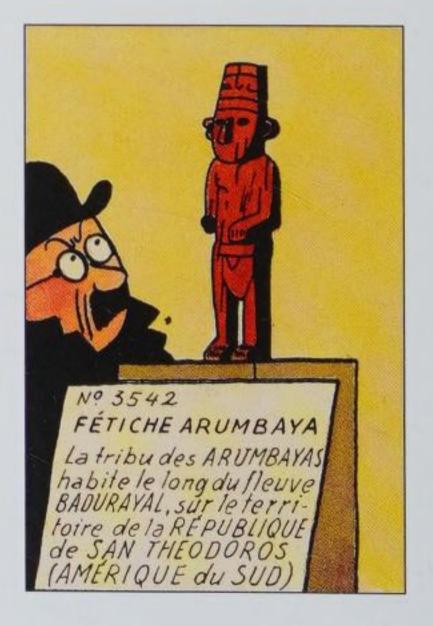
THE FETISH WITH THE BROKEN EAR

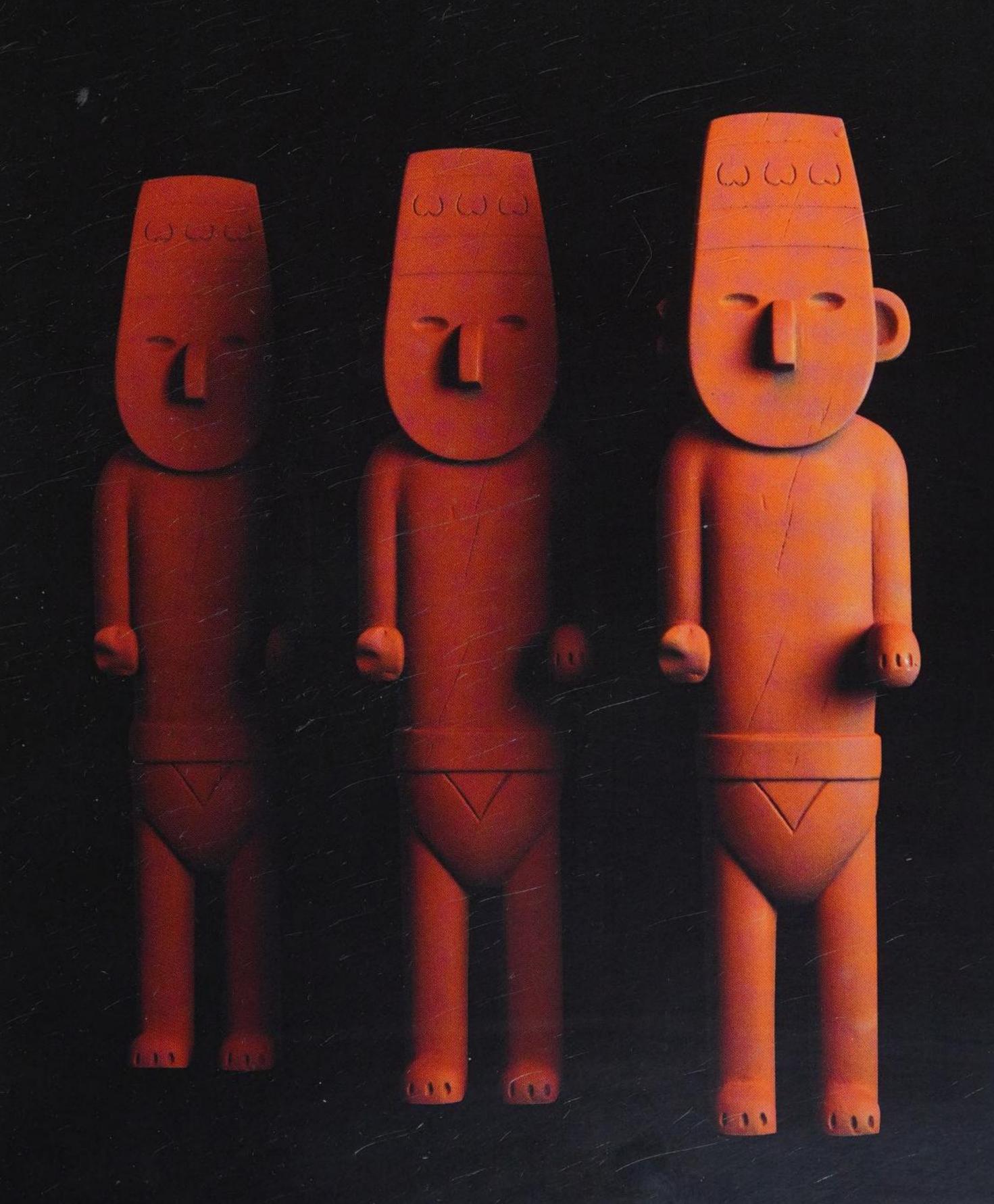
sixth Tintin adventure.

The small statue with the broken ear is Hergé's imagination was often spurred the Incas succeeded in subjugating this a key object in the world of Tintin. It on by something very real: One can civilization but allowed it to continue is exhibited in the Museum of Ethnog- still see today in the remarkable pre- its artistic activities." It was while visraphy simply as item number 3542, an Columbian department of the Cin- iting the museum during the 1930s, a "Arumbaya Fetish," with the explana- quantenaire Museum¹ in Brussels, a tory caption: "The Arumbaya tribe lives wooden statue very similar to the along the banks of the River Coliflor in Arumbaya Fetish. It does indeed origi- statue. He faithfully reproduced its outthe Republic of San Theodoros, South nate from South America, but from line down to the missing right arm and, America." Fred, the museum attendant, the real Peru, not the fictitious San doesn't immediately notice its disap- Theodoros, and is from the coastal pearance as he dusts away while enthu- desert, not the "Arumbaya" jungle. It siastically singing the Toreador's Song is twenty-one inches high and much from the opera Carmen. And then it is more ancient than its counterpart in replaced . . . by a copy! So begins the Tintin. Curator Sergio Purini describes it as "a Chimu offertory statuette made from the wood of the carob tree. It is not a unique work, with a number of such statues found in the center of ceremonial buildings of the Chimu, a people dating from the twelfth to fifteenth centuries that populated the Peruvian coast and established a prestigious capital at Chan Chan. Around 1460,

stone's throw from where he lived in Etterbeek, that Hergé came across the most significantly, the broken ear!



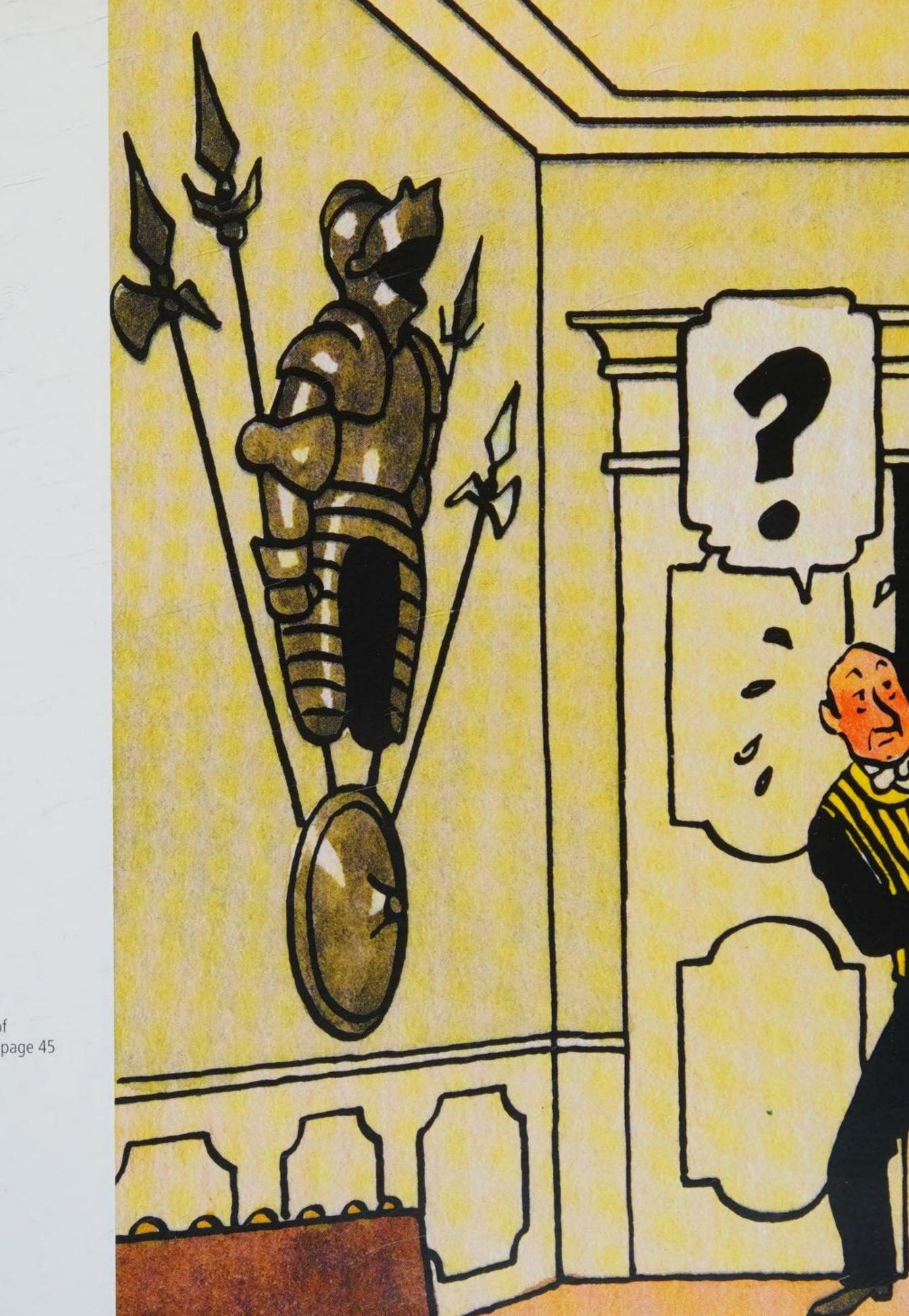




NESTOR



Nestor is a social acquisition. The rather strange butler employed by the villainous Bird brothers comes with the furniture and fittings of Marlinspike Hall. Captain Haddock, thanks to the royalties from the patent for Professor Calculus's shark submarine, is able to buy back his ancestral home—a copy of the French Loire château of Cheverny, shorn of its wings. Haddock keeps Nestor on as a servant. In a white jacket and striped waistcoat, he plays the role of the perfect majordomo, welcoming visitors, answering the telephone and dealing with the many wrongnumber phone calls for Cutts the butcher, serving drinks (an important role in the Haddock household), dusting and polishing the antiques and marble corridors, and putting up with the incessant practical jokes of that "poor little lamb" Abdullah.



- ◆ The Castafiore Emerald

 Detail from a page layout, 1961
- ➤ The Secret of the Unicorn

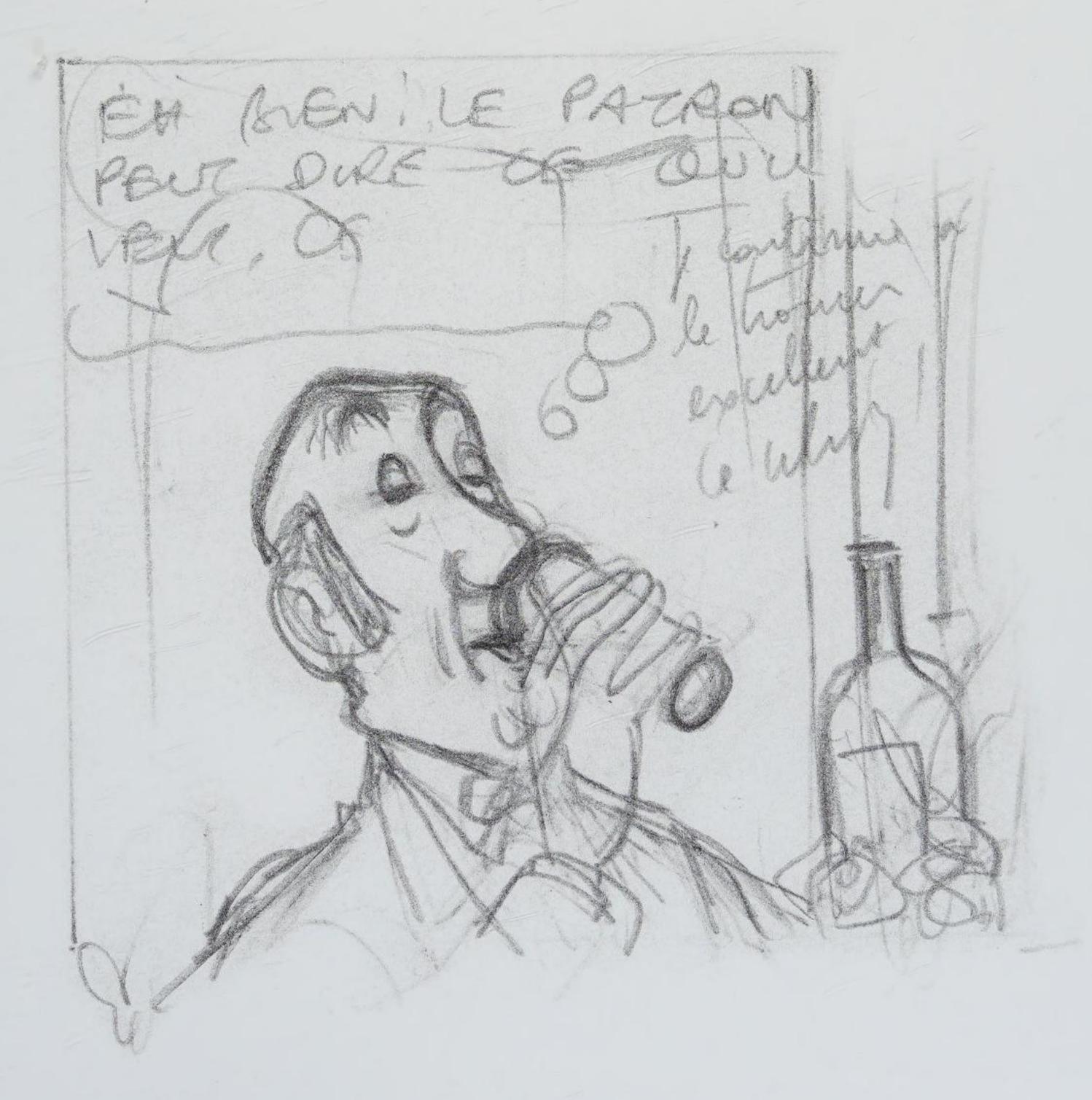
 Watercolor and gouache on printed proof

 Detail of a panel from the color proof of page 45

 of the book, 1943

 2.28 × 4.72 in. (58 × 120 mm)

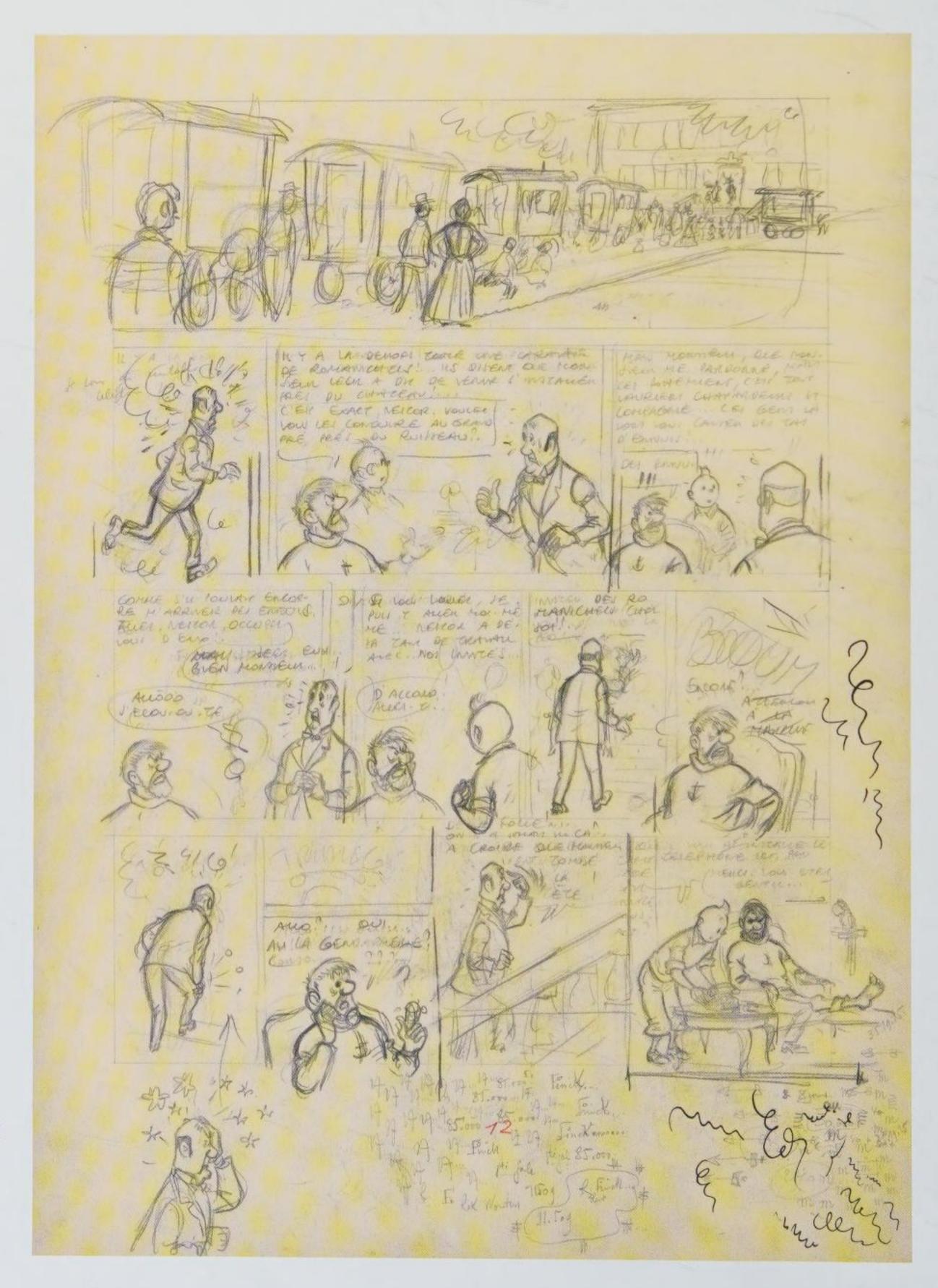




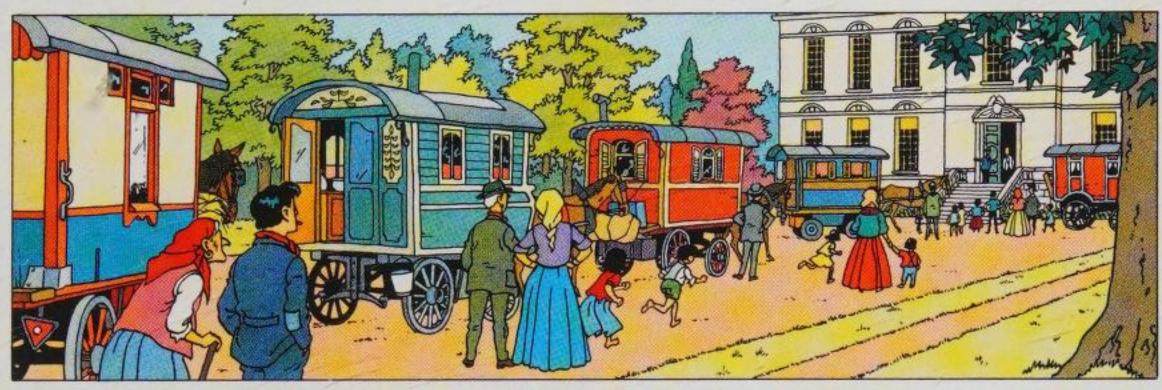
- ▼ Tintin and the Picaros

 Detail of a panel from the page published in Tintin magazine, October 21, 1975
- ▲ Tintin and the Picaros

 Detail from the drawing for the page
 published in Tintin magazine, October 7, 1975



► The Castafiore Emerald
Pencil and India ink on drawing paper
Drawing for page 12 of the book, 1961
22.04 × 14.29 in. (560 × 363 mm)

























◆ The Castafiore Emerald

Watercolor and gouache on printed proof

Color proof of page 12 of the book, 1962

11.49 × 7.91 in. (292 × 201 mm)

JOLYON WAGG

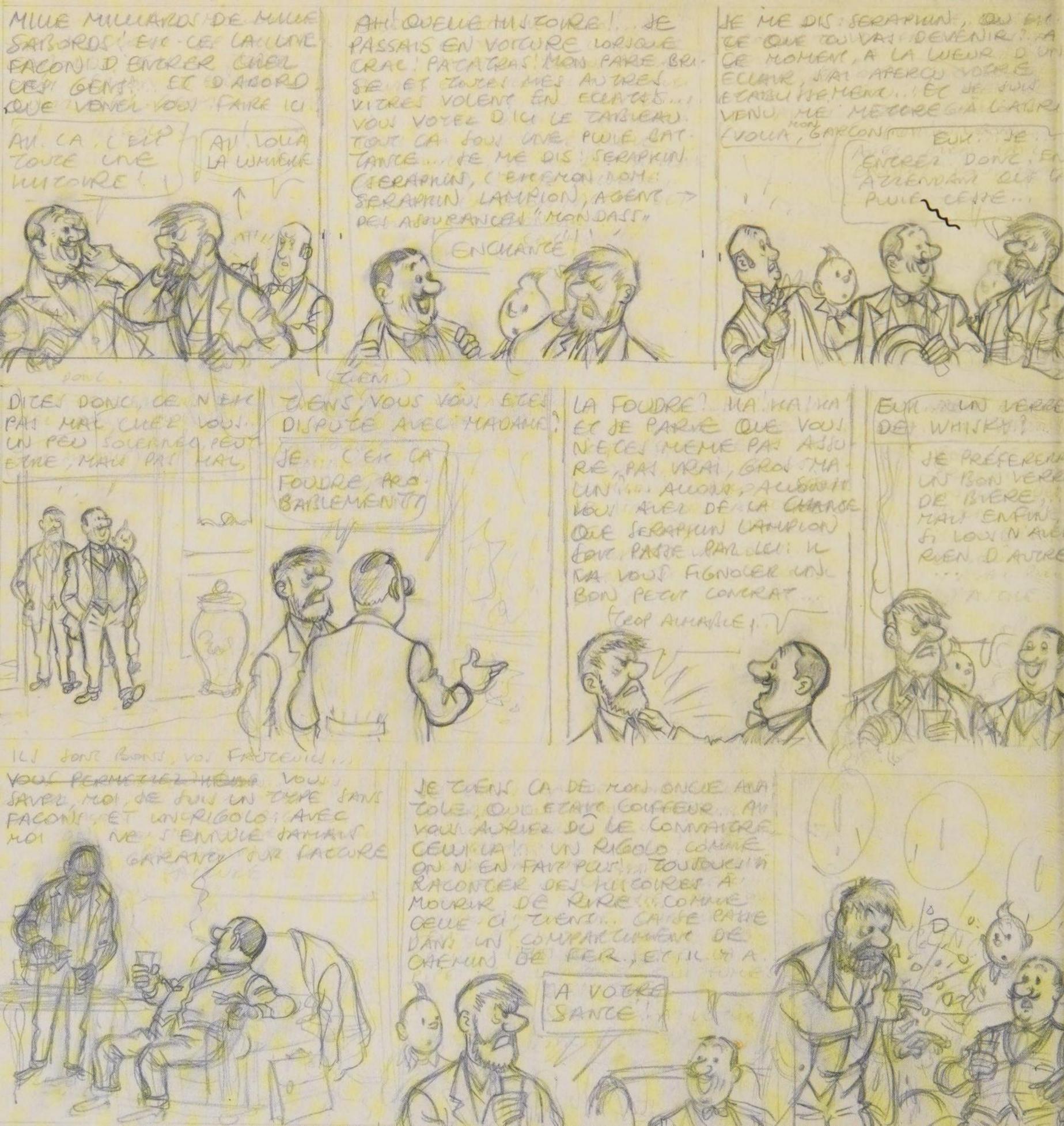
This insufferable representative of Rock Bottom Insurance barges into Marlinspike Hall in the midst of a storm at the start of *The Calculus Affair*. He is the archetypal bore taken up and developed by Hergé, and he remains tiresome to the end of *The Adventures*. According to Hergé, Wagg is "the typical Brussels type—though not just Brussels—who is so self-satisfied. We export any number of them! During holidays they descend in hordes on foreign countries. One can generally recognize the Brussels 'Belgo' by the fact that he wears a belt and suspenders at the same time." This smug, obtrusive "pain in the neck" doesn't even stop short of bringing his "small" family (including mother, wife, and seven children) to stay at Marlinspike, or organizing a disruptive car rally there—all to the consternation of Captain Haddock, whom he pursues even to the depths of San Theodoros with his coachload of the "Jolly Follies" in *Tintin and the Picaros*. This proves to be the sole occasion when he is of use to Tintin and Haddock.

^{1.} Entretiens avec Hergé (1971) by Numa Sadoul (Brussels: Casterman, "Bibliothêque de Moulinsart," 1989).





▲ Tintin and Alph-Art
Detail from a page layout, 1978



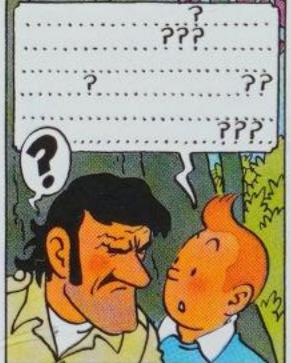




Qu'est-ce que vous êtes venus faire ici, vous et toute cette troupe de polichinelles? Et d'ailleurs, qui me dit que vous n'êtes pas des espions à la solde de Tapioca?

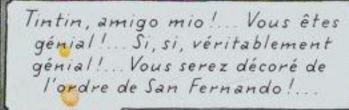








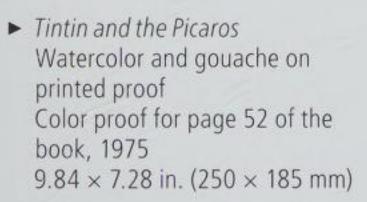




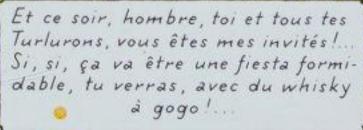


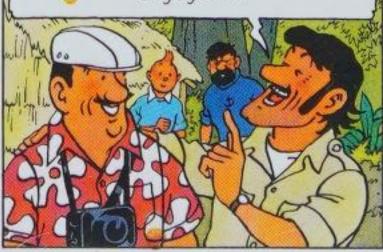


◆ The Calculus Affair
Pencil and India ink on
drawing paper
Strips from the drawing for page 5
of the book, 1954
12.40 × 11.81 in. (315 × 300 mm)







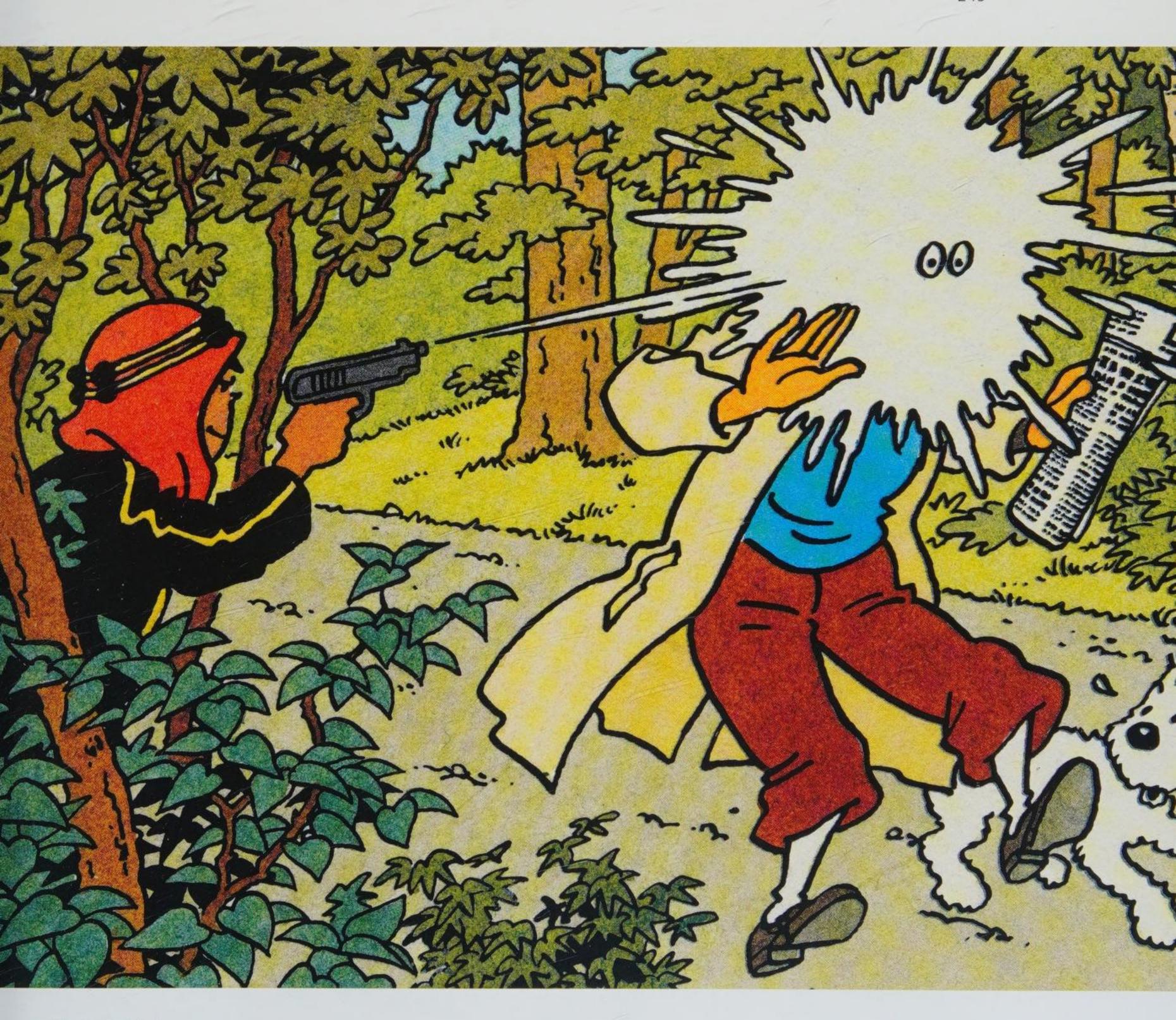




ABDULLAH



This spoiled Arab princeling deserves a special mention for his explosive, albeit secondary, presence in *The Adventures of Tintin*. Doted on by his father, Mohammed Ben Kalish Ezab, the emir of Khemed, Abdullah seems to have stocked up on every joke and trick commercially available, and to have devised a few of his own. So equipped, he can terrorize his abductor, the sinister Dr. Müller, with itching powder and an ink pistol (*Land of Black Gold*), and the long-suffering Nestor with a whole repertoire of tricks at Marlinspike Hall (*The Red Sea Sharks*). Captain Haddock is the constant butt of his tricks, whether a water-spraying cuckoo clock or exploding cigars and cushions. The one thing Abdullah needs is a good spanking—banned in Sweden in 1979, but administered behind a closed door by Tintin in *Land of Black Gold* (page 51).



▲ The Red Sea Sharks Watercolor and gouache on printed proof Detail of a panel from the color proof of the page published in Tintin magazine, January 30, 1957 2.36 × 2.99 in. (60 × 76 mm)





































- ✓ Land of Black Gold
 Watercolor and gouache on printed proof
 Color proof of page 58 of the book, 1950
 11.41 × 7.48 in. (290 × 190 mm)
- ▼ The Red Sea Sharks Detail from page 6 of the book, 1958

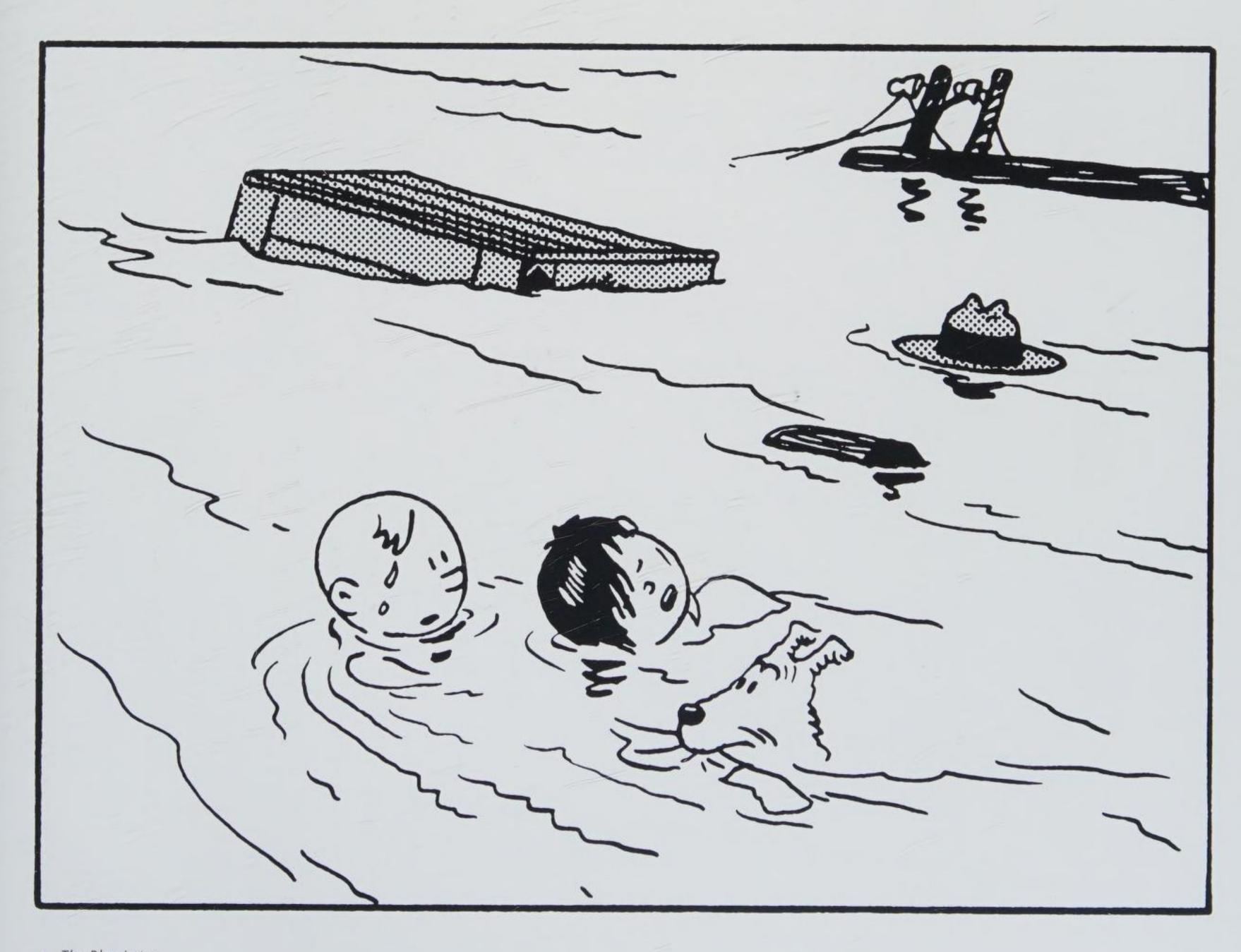
CHANG

Hergé reunited with Chang, one of his oldest and dearest friends, in 1981. Nearly half a century earlier, in 1934, Chang Chong-Chen (Zhang Chongren in the official modern transcription of his name) was the art student from Shanghai studying in Brussels who introduced the creator of Tintin to the mysteries and realities of his country, China, which at the time was victim to Japanese imperialism. The resulting adventure, *The Blue Lotus*, is the most politically and socially engaged of its time, and Hergé's friendship with the artist Chang is echoed by Tintin's bond with the orphan Chang, whom he rescues from drowning in a flooded river. By 1935 the real Chang was back in Shanghai working as a sculptor, but war intervened and he and Hergé lost touch.

Tintin in Tibet, the key adventure in Hergé's evolution, opens at a resort in the French Alps. Tintin has a nightmare where everything is white and he lets out the terrified cry: "Chang!" To be reunited, at least in fiction, with his never forgotten friend, apparently the victim of an air crash in Nepal, Tintin sets out for the Himalayas and the trail of the yeti. Reality, however, was more obdurate as Hergé remained incapable of tracking down Chang Chong-Chen in China. Then one day, in 1977, the novelist Han Suyin found Chang in Shanghai and allowed Hergé to resume contact with his long-lost friend. Subsequently, the journalist Gerard Valet¹ organized the reunion that saw Chang, the only "living" character² from The Adventures of Tintin, return to Brussels. Chang was to spend his last years at Nogent-sur-Marne, where the French Minister of Culture, Jack Lang, had provided him with a studio. He died in 1998, fifteen years after his friend Hergé, whose bust he sculpted and which today stands in the center of Angoulême.

^{1.} Author with Henri Roanne of the film Moi, Tintin (1976).

^{2.} Aside from the many occasions when Hergé included drawings of his friends and himself among the fictional characters in *The Adventures of Tintin*.



▲ The Blue Lotus
Panel from page 85
Le Petit Vingtième, May 30, 1935





- The Blue Lotus
 Detail of a panel from page 101
 India ink and watercolor on drawing paper
 Le Petit Vingtième, July 25, 1935
 6.41 × 5.43 in. (163 × 138 mm)
- ▲ The Blue Lotus
 Panel from page 123
 India ink, watercolor, and gouache on drawing paper
 Le Petit Vingtième, October 17, 1935
 6.29 × 5.11 in. (160 × 130 mm)



































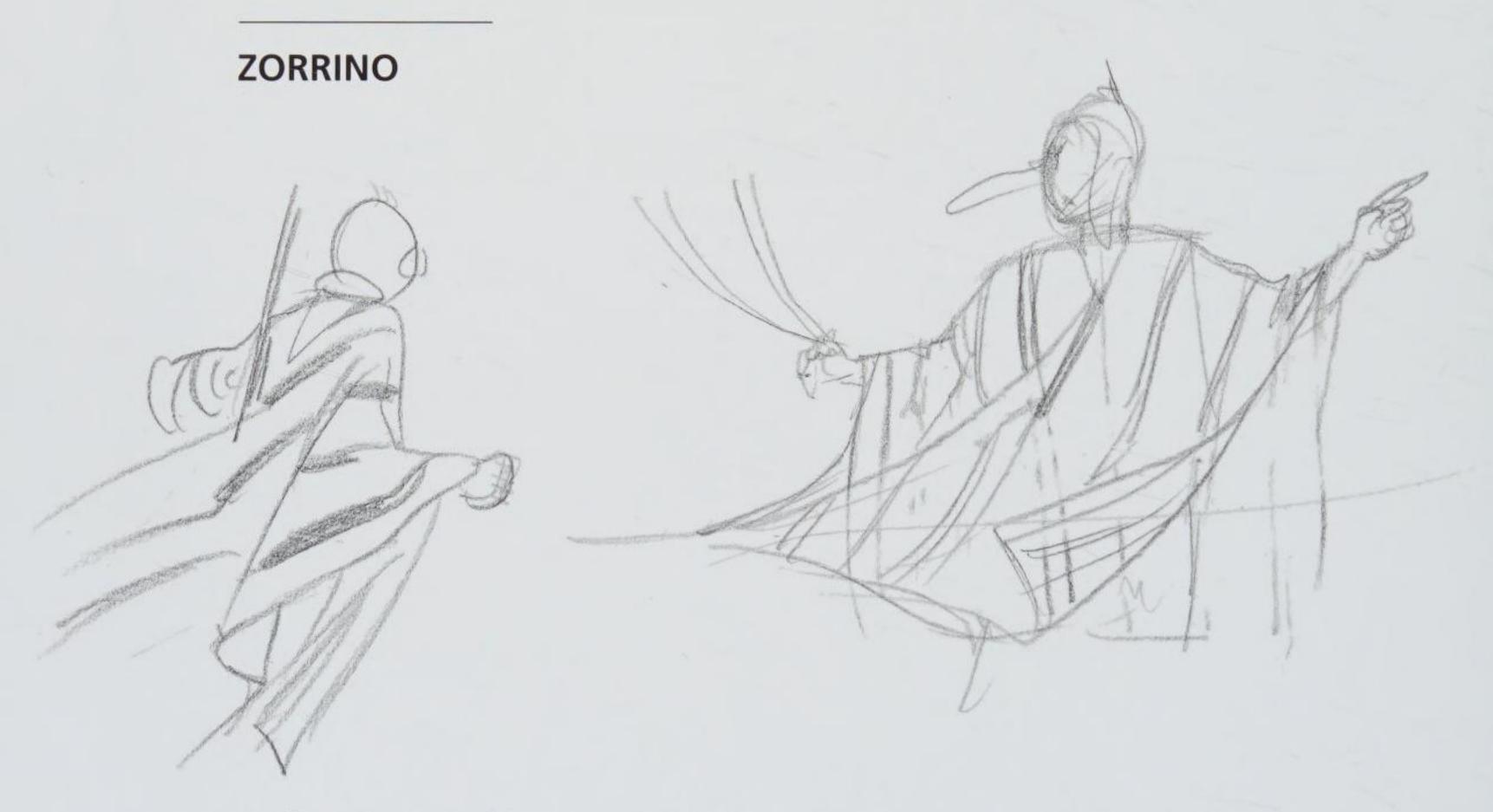


▼ Tintin in Tibet Pencil on drawing paper Strips from the drawing for the page published in Tintin magazine, October 14, 1959 13.62 × 6.81 in. (346 × 173 mm)

➤ Tintin in Tibet

Watercolor and gouache on printed proof
Color proof of page 56 of the book, 1960

10.62 × 7.28 in. (270 × 185 mm)



Zorrino, Chang, and the Gypsy girl Miarka in *The Castafiore Emerald* are the most engaging of the children Tintin encounters on his travels. In *Prisoners of the Sun*, Tintin meets Zorrino as he sells oranges in the streets of Peru. After Tintin defends Zorrino from a pair of bullies, he brings Zorrino with him as his guide across the Peruvian mountains on a journey to rescue Professor Calculus from his Inca abductors. This is the land of llamas, who do not hesitate to spit at Captain Haddock when annoyed by his attention.





- ◆ Prisoners of the Sun
 India ink and gouache on drawing paper
 Detail of a panel from page 37, published
 in Tintin magazine, November 6, 1947
 4.25 × 2.83 in. (108 × 72 mm)
- ➤ Prisoners of the Sun

 Watercolor and gouache on printed proof
 Color proof of page 61 of the book, 1949

 9.80 × 7.08 in. (249 × 180 mm)



RASTAPOPOULOS & COMPANY

One cannot list all the villains in *The Adventures of Tintin*. Who qualifies as the most evil? Perhaps the fiendish Mitsuhirato or the pitiless Dr. Müller? Or is it the dictator General Tapioca, long-standing rival of General Alcazar, or the demented Dr. Krollspell and his truth serum? No, the arch villain, the Moriarty to Tintin's Holmes, as well as the earliest and most durable, is without a doubt Roberto Rastapopoulos. We get our first sighting of Rastapopoulos at the end of Tintin in America (1931), where his Mephistophelian presence can be made out at the banquet given for Tintin by the mayor of Chicago,1 one year before his definitive first appearance in Cigars of the Pharaoh. What do we know of this sinister figure? Apparently born in 1891 on the Greek island of Leros, where his father dived for sponges, he made his fortune from opium and slave trafficking under a variety of pseudonyms, none more memorable than the "Marquis of Gorgonzola," and he adopts various personas (arms dealer, film director, and newspaper tycoon). A great survivor, he develops into Tintin's number-one enemy. Carried off apparently by a flying saucer in Flight 714 to Sydney, he resurfaces as the heavily bearded Endaddine Akass, the guru forger of Alph-Art. ■

^{1.} Tintin in America, fifth panel of page 57. Jean-Bernard Pouy points this out in Nous Tintin (Télérama-Moulinsart, 2004). It should be noted, however, that he wears his monocle on his left eye whereas Rastapopoulos later adopts the right eye.

WHES AMIS, VOW OF MANNEL GAR EN CORRE 10APOPasianiani, Br CHE IL AFELA DENT DINE M. H. W. Tilled

◄ Flight 714 to Sydney
Pencil on drawing paper
Detail of a panel from the drawing of the page published in Tintin magazine,
August 29, 1967
3.70 × 3.70 in. (94 × 94 mm)



▲ Cover illustration of *Le Petit Vingtième*, May 5, 1938 India ink and colored pencil on drawing paper 6.88 × 6.88 in. (175 × 175 mm)

► Flight 714 to Sydney
Detail from page 34 of the book, 1967



SUPPLEMENT AU « VINGTIEME SIECLE ». JEUDI 6 JUIN 1935. - N. 23. le petit "vingtieme"

- ◆ Cover illustration of Le Petit Vingtième, June 6, 1935
- ► Tintin and Alph-Art
 Ballpoint and felt-tip pens on writing paper
 Strips from layout sheet, 1978
 8.62 × 11.69 in. (210 × 297 mm)

afra per lære desfarant lorde de leton Commeron de retioner July? (Court, le soulet mais ausi de "explaymons, the been mon chez. lon Congre CiA: 197 dus long du plyestes lequide, Cette Overent hela trylée "Cesar" authentifee for un eefal donneel... et no 38 exploree au Klemed. Ligury. long (i) lædere har sen don la forme de

BEYOND TINTIN

then on, Hergé did most of the covers motif on the page or panel, but drawfor the children's magazine, until May 9, ing often triumphed, as in a superb in October 1929, he did some very attractive black-and-white illustrations nac for an orange drink. in the manner of wood engravings for L'histoire de Bambi (The Story of Bambi; page 71).

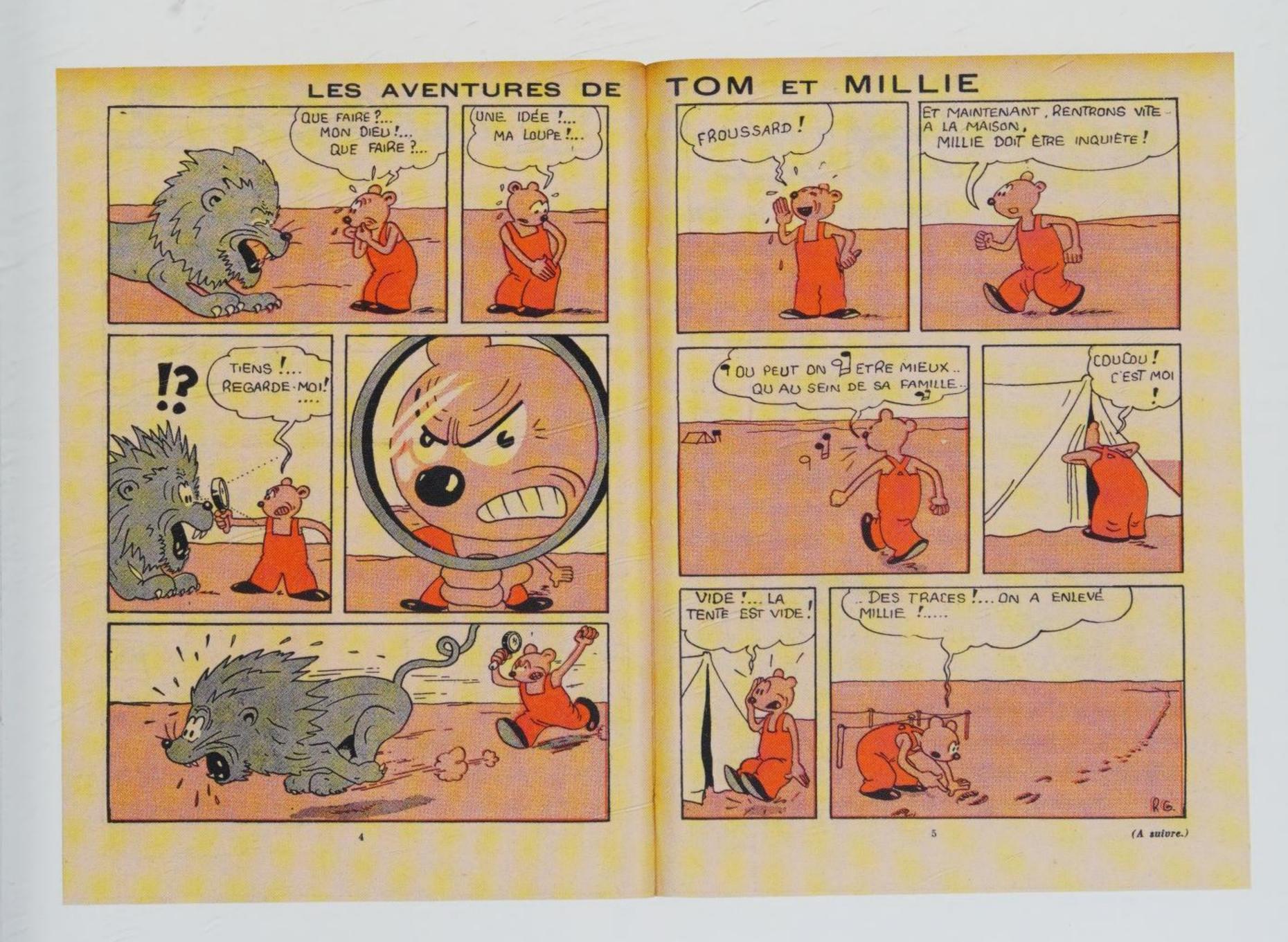
nativity scene for the Christmas issue shop) that, according to its launching of 1929. Tintin did not appear on the announcement, "would be delighted cover until February 13, 1930, when he to create the insignia, catalog, or poster was depicted carving a propeller blade that will help you launch or expand from a piece of wood. A month earlier, your business." The typography, with Quick, one of Hergé's "Brussels street its diagonal font was greatly influenced urchins," had made the cover. From by Bauhaus, and sometimes the sole

The adventures of Tintin and Snowy Dictated by financial needs, Hergé As for the comic strip, to which Hergé are like a great mythological tree that found in advertising a means to supple- owed his fame, one should mention, conceals a greater forest. Rocketing ment his income and assert his style. apart of course from Tintin, his predeto fame as a budding comic strip art- Léopold lager and a chubby Father cessor-Totor, Patrol Leader of the Mayist at only twenty-two years old, Hergé Christmas for Parein biscuits (page 99) bugs, in 1926 (pages 62–65); his cousins quickly adapted his graphic talent to were still published unsigned in 1933, Quick and Flupke, who appeared in Le illustrations and advertising. His first but the following year he founded Petit Vingtième in January 1930, before cover for Le Petit Vingtième was a the Atelier Hergé (the Hergé Work- Tintin's return from the Soviet Union; and the charming Popol et Virginie au pays des Lapinos (released in English as Popol Out West) of 1934. The five-part series of Jo, Zette and Jacko's adventures also deserves a mention. Undertaken in 1936 for the French children's publication Coeurs Vaillants, the tales of espionage and science fiction follow the adventures of a twin brother 1940. An all-around talent capable of project for a show given by Maurice and sister and their crafty chimpandrawing anything, he did many illustra- Chevalier at La Scala in 1934. The zee, Jacko. The twins are eleven years tions for Le Vingtième Siècle apart from image of Tintin itself would eventually old, their mother is a housewife, and those for his own series. For example, become a feature of advertising, culmi-their father, Jacques Legrand, is an nating in 1962 in the poster by Savig- engineer who invented the revolutionary Stratoship H.22 aircraft. In India he builds a bridge for the irascible Maharajah of Gopal (once said to have been engaged to Bianca Castafiore!). These supplementary heroes have enjoyed durable success in the shadow of Tintin, and sales of their adventures in French (published by Casterman) have topped three million copies.

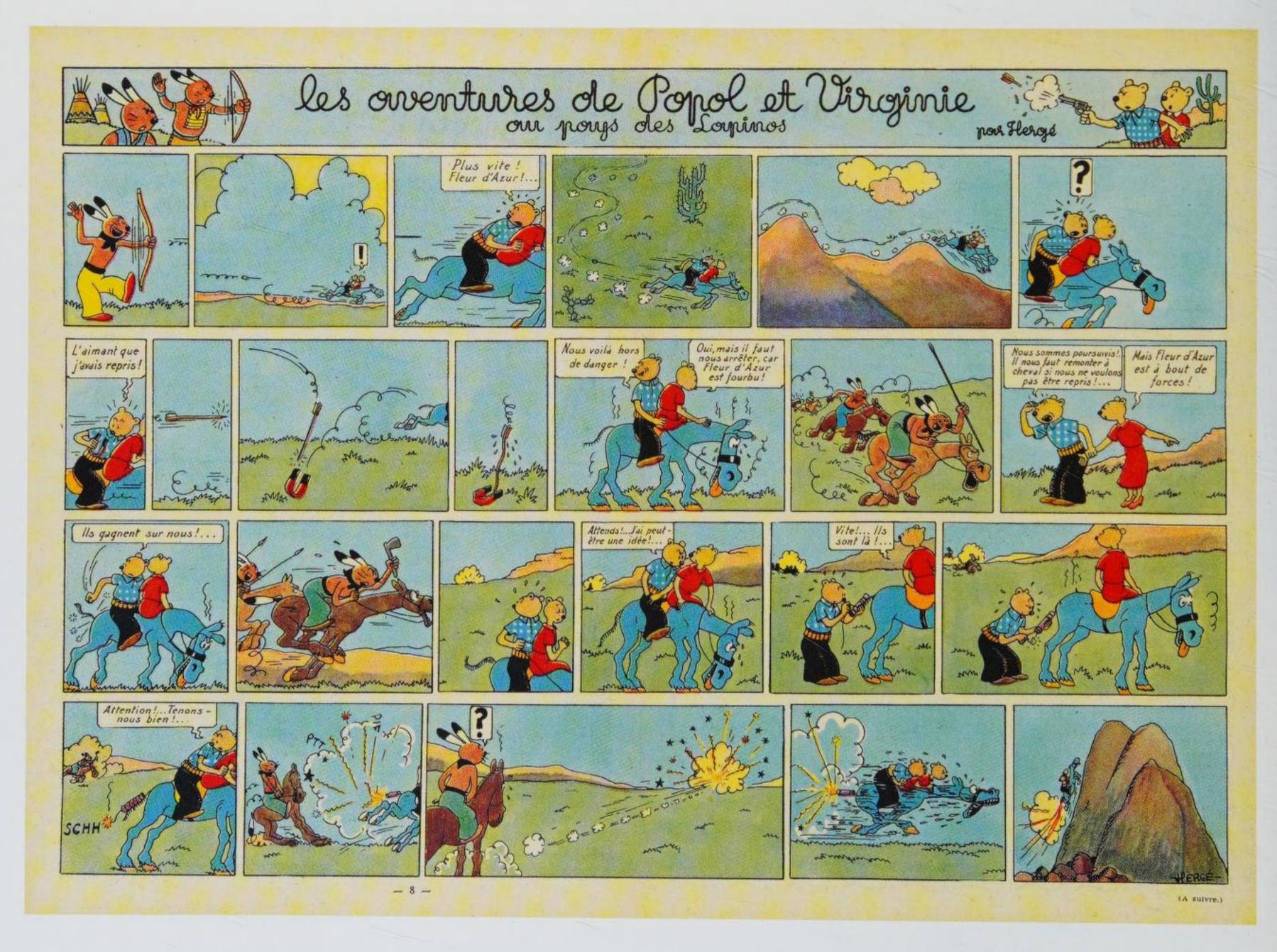
^{1.} The Bauhaus school, an institute of arts and crafts founded in 1919 in Weimar, Germany, by the architect Walter Gropius. Gave its name to an avant-garde movement of architecture and design.







- The Exploits of Quick and Flupke
 India ink and gouache on drawing paper
 Page 2 of the cartoon "Occultation," 1939
 14.68 × 9.60 in. (373 × 244 mm)
- ▲ The Adventures of Tom and Millie
 Pages 9 and 10, published in Pim et Pom,
 supplement of Vie Heureuse, January 10, 1933



- ▲ The Adventures of Popol and Virginia in the Land of the Lapinos Page published in Tintin magazine, June 10, 1948
- ► Lost in the Snow (The Stratoship H.22) India ink and gouache on drawing paper Cover illustration of Le Petit Vingtième, March 23, 1939 6.88 × 6.88 in. (175 × 175 mm)





▲ The Adventures of Jo, Zette and Jocko
Page 42 of The Stratoship H.22
India ink, colored pencil, and gouache on drawing paper
Coeurs Vaillants, April 24, 1938
14.17 × 13.54 in. (360 × 344 mm)









HERGÉ'S SOURCES

Georges Remi's education was a long journey of curiosity and discovery that reflected the evolution of a self-taught man forced to grapple with his own creation, Tintin. It began with a simple idea, which swelled, little by little, to become a great river.

There were not many books at Remi's parents' home. "I have to admit that my childhood books were typical of the Belgian bourgeois mentality of the time: they were 'Belgo' books!" Hergé told Numa Sadoul in 1971. However, he often cited *The Three Musketeers* by Alexandre Dumas as the great literary discovery of his childhood, and one can imagine how its adventure appealed to him in his claustrophobic home. Hergé was also drawn to other classic escapist literature, including *Treasure Island* by Robert Louis Stevenson, for which the young artist executed two cover illustrations in 1932 for *Le Petit Vingtième*. Much later Hergé would read Gaston Leroux, on the recommendation of his friends Jacques Van Melkebeke and Bernard Heuvelmans, and his 1912 novel *L'Épouse du soleil* clearly influenced the South American Tintin adventure *Prisoners of the Sun*. It seems, however, that Jules Verne, often assumed to be one of Hergé's greatest influences, made little impact.

Even though the Remi family lacked a library, they owned a *Larousse* dictionary that Georges enjoyed leafing through. "I was fascinated," he told Numa Sadoul, "by the dictionary where I kept rereading the entry on Joseph Bara, a child celebrated for his heroism, born at Palaiseau (Seine-et-Oise) in 1779. Captured in an ambush and called on to shout 'Long live the King!' he responded by crying, 'Long live the Republic!' and fell riddled with bullets . . . I kept rereading this passage for hours, fascinated by the heroism of the boy." 1

Hergé also remembered reading *Le Général Dourakine* by the Countess of Ségur, *Robinson Crusoe* by Daniel Defoe, *The Pickwick Papers* by Charles Dickens, and *Sans famille* by Hector Malot, and he also enjoyed the popular installments of a certain cowboy Jim Kannah, whose name may have had some influence on Tintin nomenclature. It was certainly the English author Jerome K. Jerome (*Three Men in a Boat* and *Three Men on the Bummel*) who injected Hergé with the British sense of humor that can be noted in his work and accounts for his skillful letterwriting style.

^{1.} Numa Sadoul, Entretiens avec Hergé (Brussels: Casterman, "Bibliotheque de Moulinsart," 1989).

- Page 274: Treasure island India ink on drawing paper Detail from the cover illustration of Le Petit Vingtième, January 28, 1932 7.87 × 7.87 in. (200 × 200 mm)
 - ► The Broken Ear Detail of a panel from page 44 Le Petit Vingtième, May 7, 1936





✓ Image from the Georges Méliès film A Trip to the Moon

▶ Detail from the color proof of the illustration destined for the cover of Tintin magazine, March 30, 1950 12.36 × 8.66 in. (314 × 220 mm)

While his imagination was nourished by such storytellers, Hergé indulged his curiosity even more through documentary material, and was drawn especially to exoticism and the popular science found in the youth publications of the period. Later he packed his armchair traveler's suitcase with copies of National Geographic magazine. Initiated into "serious" science by experts, such as Bernard Heuvelmans, volcanologist Haroun Tazieff (a neighbor and friend), and space expert Alexandre Ananoff, Hergé merged fiction with science of all forms—whether visionary feats (as in Explorers of the Moon), or esoteric topics (as in Flight 714 to Sydney), following the cosmic track of Jacques Bergier.² Professor Calculus's laboratory is filled with inventions that reflect the hopes and fears of the twentieth century: space travel, ballistic rockets, nuclear power, ultrasound, televised transmission . . . but also a clothes-brushing machine and motorized roller skates! Like the young Hugo Cabret—his near quasi-contemporary—in the compelling Martin Scorsese film, Hergé dreams to escape a world stripped of charm, on the wings of Georges Méliès, whose enchanting Voyage dans la Lune lit up the very first movie screens in 1902.

^{2.} Jacques Bergier (1912–78), chemical engineer, alchemist, spy, journalist, and Franco-Polish writer, author of *Le Matin des magiciens* and founder, with Louis Pauwels, of the magazine *Planète*. He appears as the telepathic Mik Kanrokitoff of the magazine *Space-Week* in *Flight 714 to Sydney*.



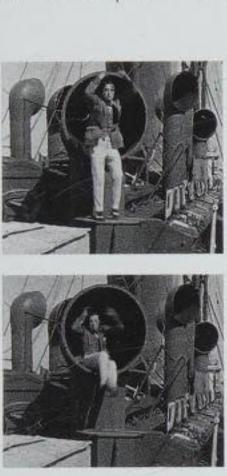
More than books, the cinema was a bright window lighting up the dull everyday life of the young Georges. Every week he would go with his mother to the few movie theaters in Brussels: the Monty, Mogador, Alcazar (like the revolutionary/ general he was to create!), or the Elysée, where he discovered the slapstick comedy of Charlie Chaplin, Harry Langdon, and Max Linder . . .

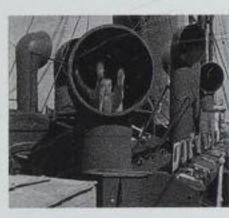
Hergé was entranced by this new invention of pictorial storytelling in unfolding animated sequences, rebounding from gag to gag, or introducing sudden suspense, framed, relying on the caption cards instead of sound. The cinema made a lasting impression on the receptive young Hergé, who was to remain an "optical glutton" to the end.

The cinema became for Georges Remi a romantic and aesthetic ideal from which he derived an original narrative grammar. Without a Hollywood budget to film Rome in flames, he would invent a "cinema on paper" where everything was possible for a few Belgian francs, and where he would create the gags from his favorite films. It was so that his first long animated story, *The Extraordinary Adventures of Totor, Patrol Leader of the Maybugs*, was presented in 1926 as "a major comic film," produced by the company United Rovers (Scout cinematographers) and directed by a certain . . . Hergé. Georges the film buff could amuse himself endlessly by alluding to films in *The Adventures of Tintin*: He referenced Jack Conway's *Viva Villa!* (1934) in *The Broken Ear*; Merian C. Cooper's *King Kong* (1933) in *The Black Island*; Sam Wood's *A Night at the Opera* (1935), starring the Marx Brothers, in *The Crab with the Golden Claws*; and Michael Curtiz's *Captain Blood* (1935) in *The Secret of the Unicorn*.



Stills for the film *The Cruise Navigator* Donald Crisp and Buster Keaton, 1924





















◆ The Amiable Mr. Mops

Detail of a panel from the comic strip "Discretion"

Notebook Au Bon Marché

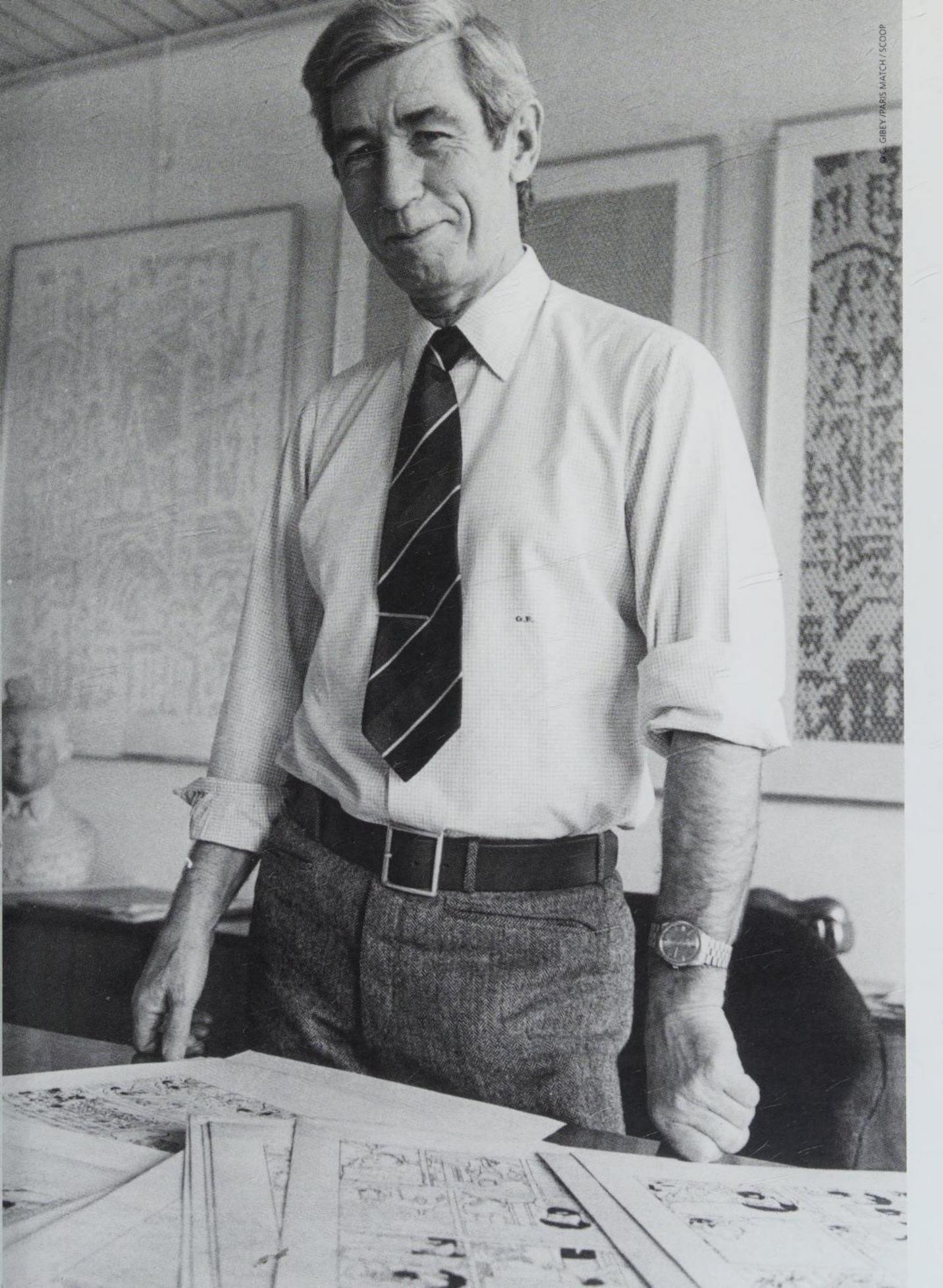
Brussels, 1932

▲ Tintin in the Congo Panels from page 7 Le Petit Vingtième, June 26, 1930



Benjamin Rabier created a small, blond-haired boy with a quiff whom he named Tintin-Lutin, circa 1900

However, though these were indeed stories in pictures, they were Hergé's own purely graphic creations, animated only by his composition and the symbolism of movement, rendered in nothing but pencil and ink. He found models in the illustrated publications of the day, including Benjamin Rabier (creator of the duck Gedeon and the well-known image of the Laughing Cow), Alain Saint-Ogan (Zig and Puce), and Geo MacManus (La Famille Illico, the French title of the American comic strip Bringing Up Father), all of whom were pioneers of the "comic strip" that, during the years 1910-20, had yet to be so termed. Having absorbed these influences, the young artist came to venerate Hans Holbein, the sixteenth-century German master. For a long time a reproduction of a Holbein adorned his office . . . to be joined in due course by a work of Joan Miró, the Catalan abstract painter and surrealist. By 1970, Hergé had developed a passion for contemporary art and would welcome visitors to the Studios in front of a triptych of the Rouen Cathedral by the American pop artist Roy Lichtenstein (himself an admirer of Hergé). A few years later, "the Pope of Pop" Andy Warhol visited Hergé in Brussels, after having created a portrait of the Tintin creator in all his glory!



◄ Hergé, 1975

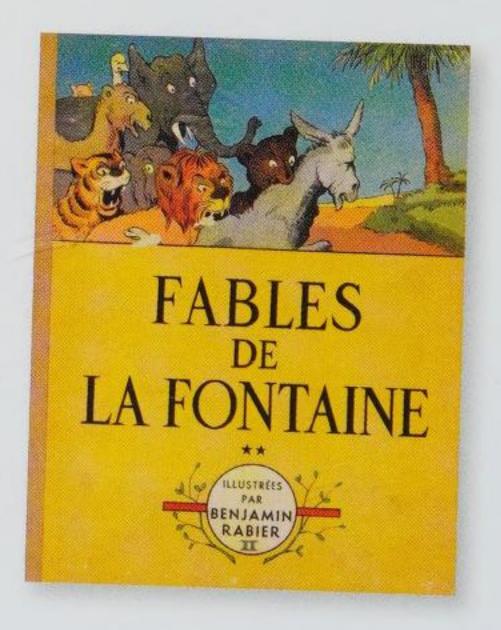
▼ Tintin in the Land of the Soviets
Detail of a panel from page 127, 1930





"In my youth I greatly admired Benjamin Rabier. And I had such a recollection that I must have thought of him when drawing my animals. One notices it, without doubt. However, it is the only time, I think, that I borrowed from him."

HERGÉ TO NUMA SADOUL, 1971



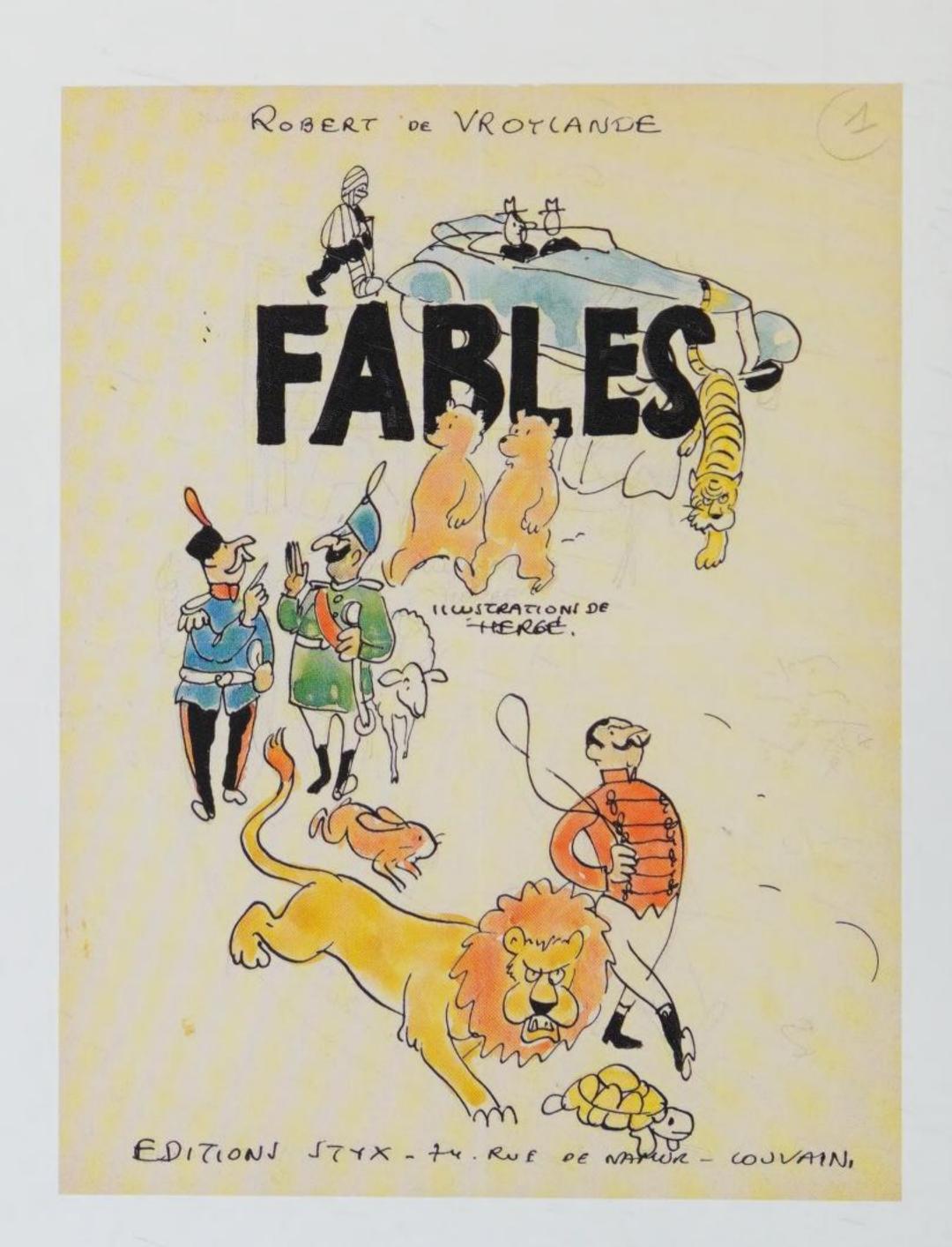




▲ End piece for "The Tiger and the Fish"

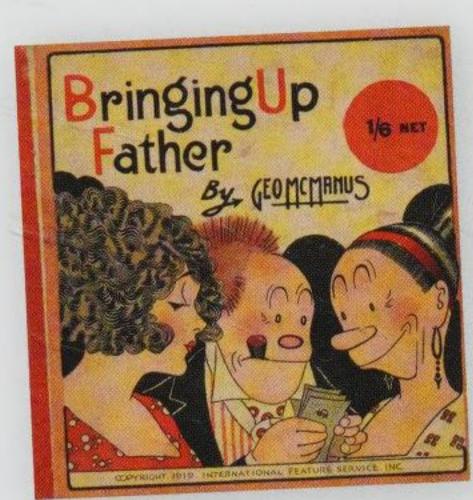
Pencil, India ink, and watercolor on writing paper

Fables by Robert de Vroylande, 1941



- ▲ First design for the cover of *Fables* by Robert de Vroylande, 1941 10.62 × 8.26 in. (270 × 210 mm)
- ▶ Detail of the illustration for "The New Story of the Tortoise and the Hare" India ink and gouache on drawing paper Fables by Robert de Vroylande, 1941 10.07 × 9.37 in. (256 × 238 mm)





"Another influence: Geo MacManus, the author of *Bringing Up Father*. Most of all, I admired the noses. Ah! The noses of Geo MacManus! . . . I found those little round or oval noses so funny that I used them without any scruples!"

HERGÉ TO NUMA SADOUL, 1971















The Adventures of Tintin, Reporter in the Land of the Soviets
 Page 29
 India ink and gouache on drawing paper Le Petit Vingtième, April 25, 1929
 20.27 × 13.46 in. (515 × 342 mm)



- Satirical illustration for the article
 "Syllabus of Socialist Dignity"

 Le Sifflet, November 25, 1928
- ▼ Satirical illustration for the article "The Frightened Saint" Le Sifflet, December 16, 1928





▲ Satirical illustration for the article "Obstruct, Obstruct"

Le Sifflet, October 14, 1928

➤ Satirical illustration for the article "Seventy Percent of Communist Bosses Are Crazy" Le Sifflet, October 28, 1928





◄ A great admirer of Alain Saint-Ogan's

Zig et Puce, Hergé took advantage of a
trip to Paris in May 1931 to meet his
French colleague. Saint-Ogan gave him
an original page from the series and
dedicated it with the prophetic words

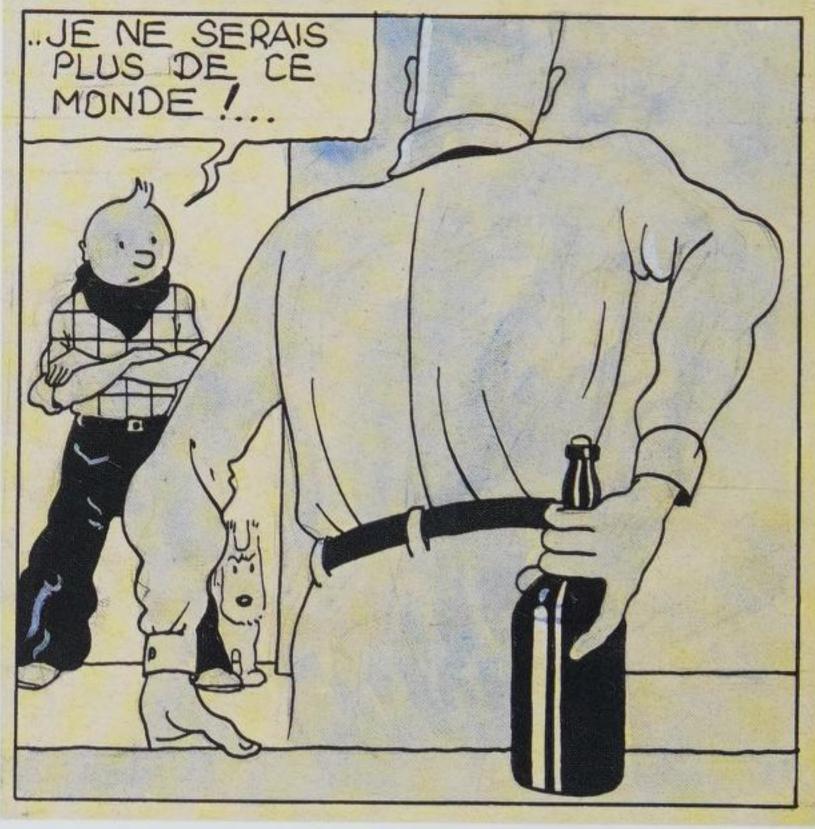
"Riches and Glory."

 We are working busily on new books Cover illustration for Le Petit Vingtième, September 29, 1932



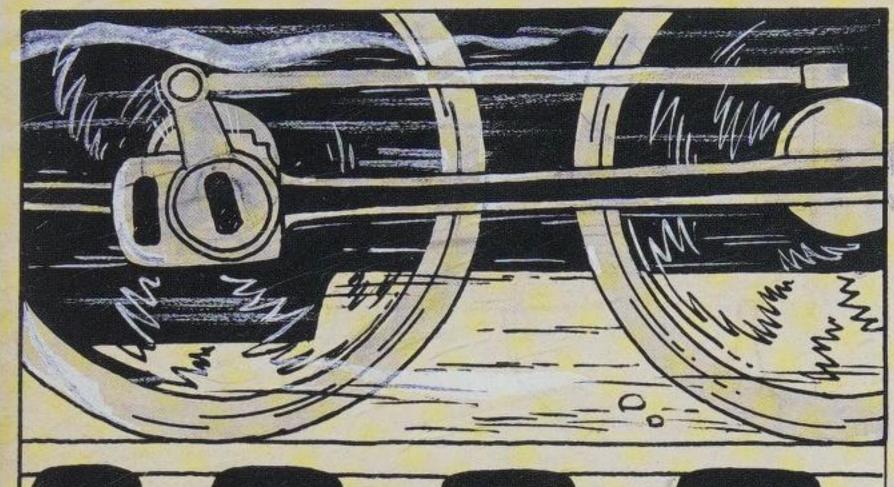
Hergé frames and directs, using plans developed for the American cinema

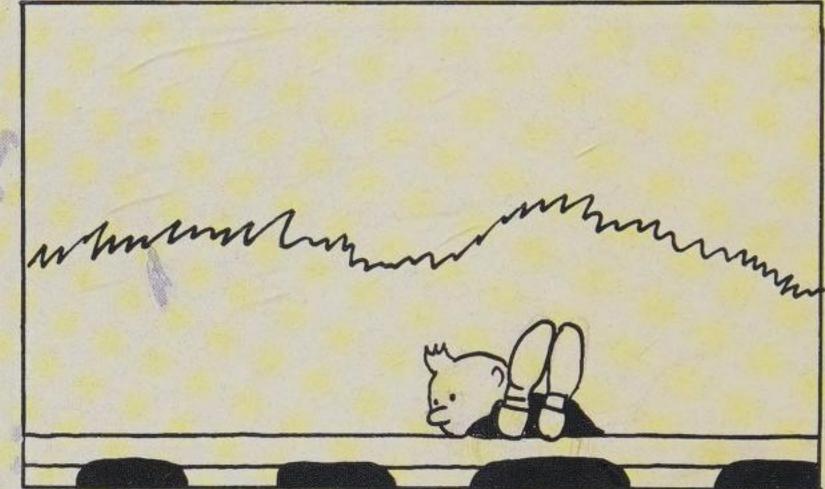




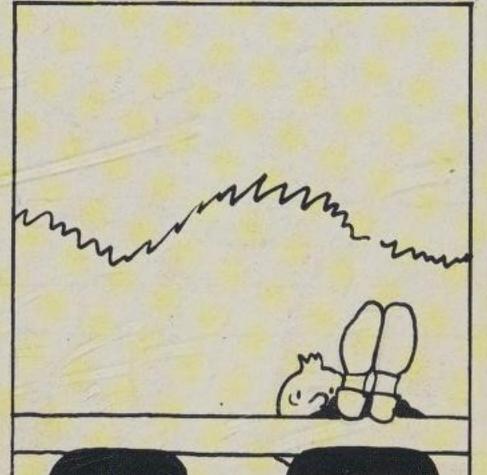
▲ Tintin in America Panel from page 39 India ink, watercolor, and gouache on drawing paper Le Petit Vingtième, January 14, 1932 6.49 × 6.49 in. (165 × 165 mm)

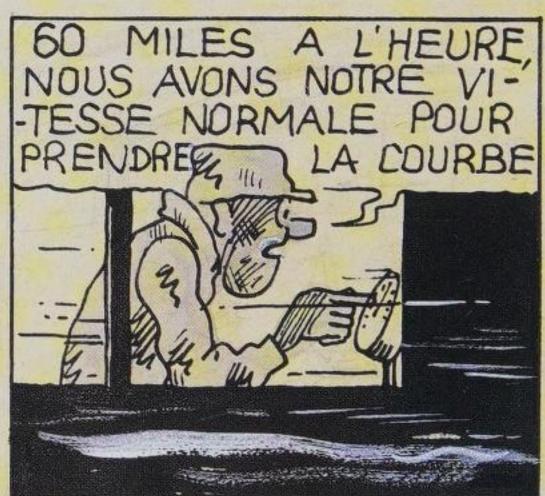
- ▲ Tintin in America
 Panel from page 81
 India ink, watercolor, and gouache on drawing paper
 Le Petit Vingtième, June 9, 1932
 7.36 × 7.36 in. (187 × 187 mm)
- ➤ Tintin in America
 Together, taken from page 76
 India ink, watercolor, and gouache on drawing paper
 Le Petit Vingtième, May 19, 1932
 13.18 × 13.74 in. (335 × 349 mm)

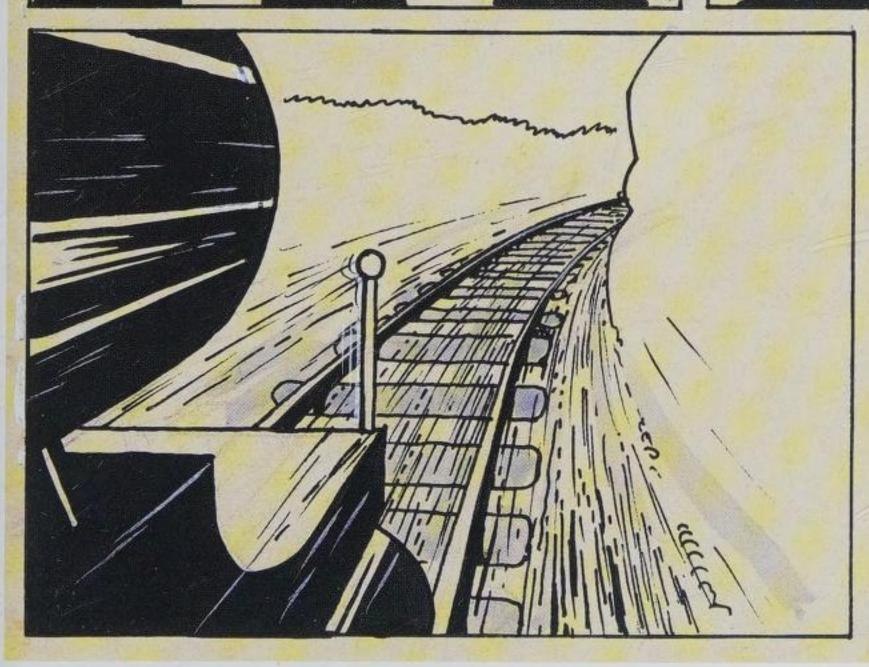


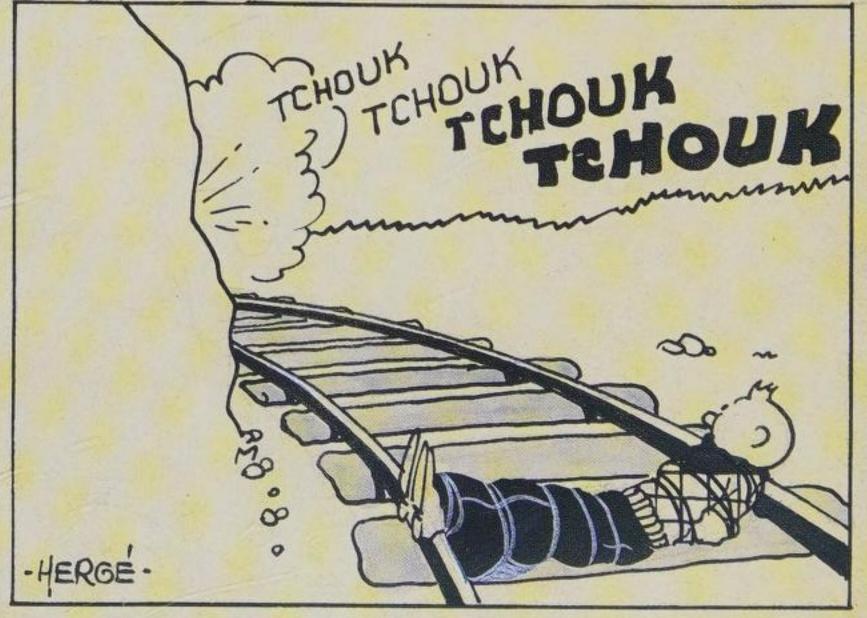












Laurel and Hardy in Lewis R. Foster's short film Unaccustomed As We Are. Comedy based on blunders, tumbles, and custard pies just about sums up the Thom(p)sons.

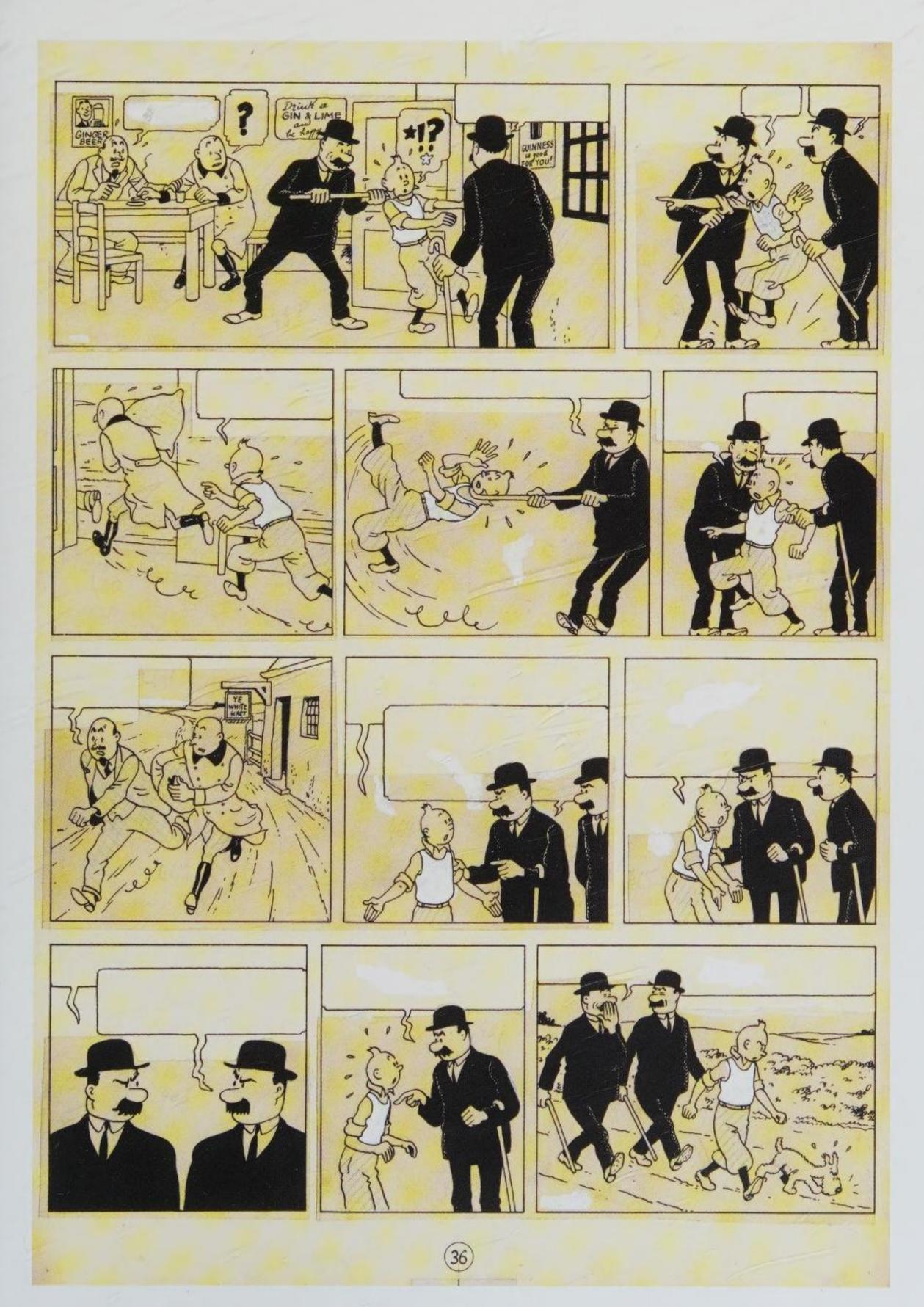


Charlie, another Thom(p)son? Cover of Le Petit Vingtième, October 10, 1935





▲ Cover of Le Petit Vingtième Octobre 10, 1935



The Black Island
 India ink, watercolor, and
 gouache on drawing paper
 Page 36 of the book, 1942
 18.07 × 13.11 in. (459 × 333 mm)





- ▼ The Black Island
 Pencil, India ink, and watercolor on drawing paper
 Panels from page 15 of the book, 1942
 3.54 × 7.40 in. (90 × 188 mm)
- Tintin in Tibet Detail of a panel from the drawing for the page published in Tintin magazine, October 21, 1959 Private collection





The Island of Lost Souls
A 1932 film directed by Erle C. Kenton, starring
Charles Laughton as Dr. Moreau, who bore a
close resemblance to Dr. Müller in The Black Island.

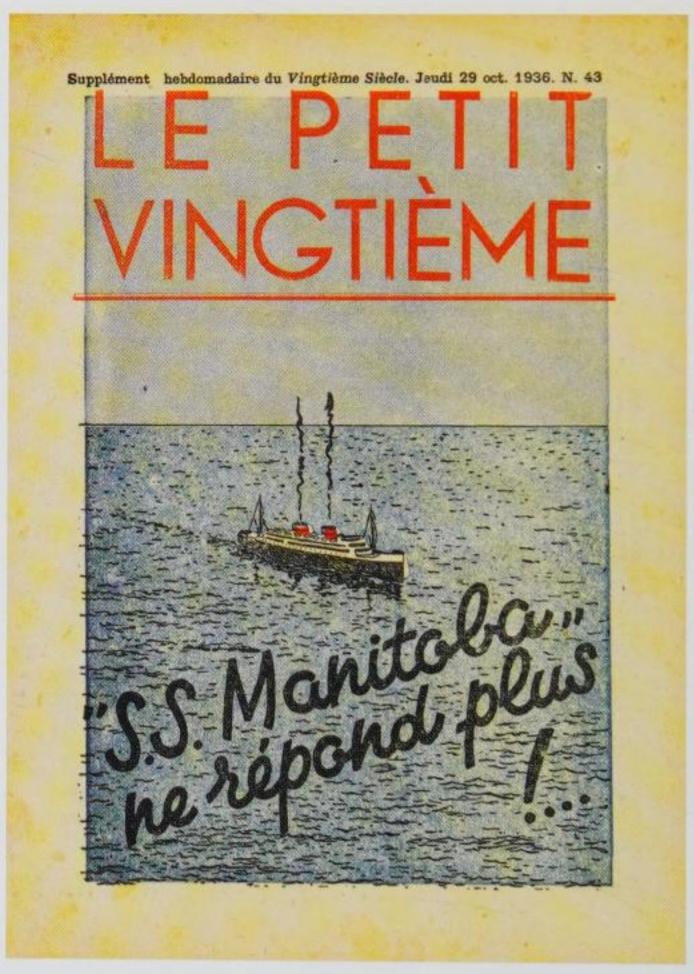
Ranko in *The Black Island* and the yeti in *Tintin in Tibet* would both seem to be inspired by King-Kong.







▲ *I.F.1 No Reply*Poster and photogram from the film by Karl Hartl, 1932



▲ Jo, Zette and Jocko: The Secret Ray, 1 "Manitoba, No Reply" Cover of Le Petit Vingtième, October 29, 1936

8 Année. - Nº 4.

Abonnement d'un any 15 fr. - De 6 mois: 8 fr. - Le N° 0 fr. 30,

26 Janvier 1936.

GGURS a cœurs vaillants rien d'impossible. VAIULANTS Cheques Postaux Ports 1223.59



LE RAYON DU MYSTÈRE

ou les aventures de Jo. Zette et Jocko



En page 8 : TROISIEME CLASSEMENT DE LA COURSE A L'ETENDARD.

◆ The Secret Ray
Page 2 of the story published
as the cover of Coeurs Vaillants,
January 26, 1936

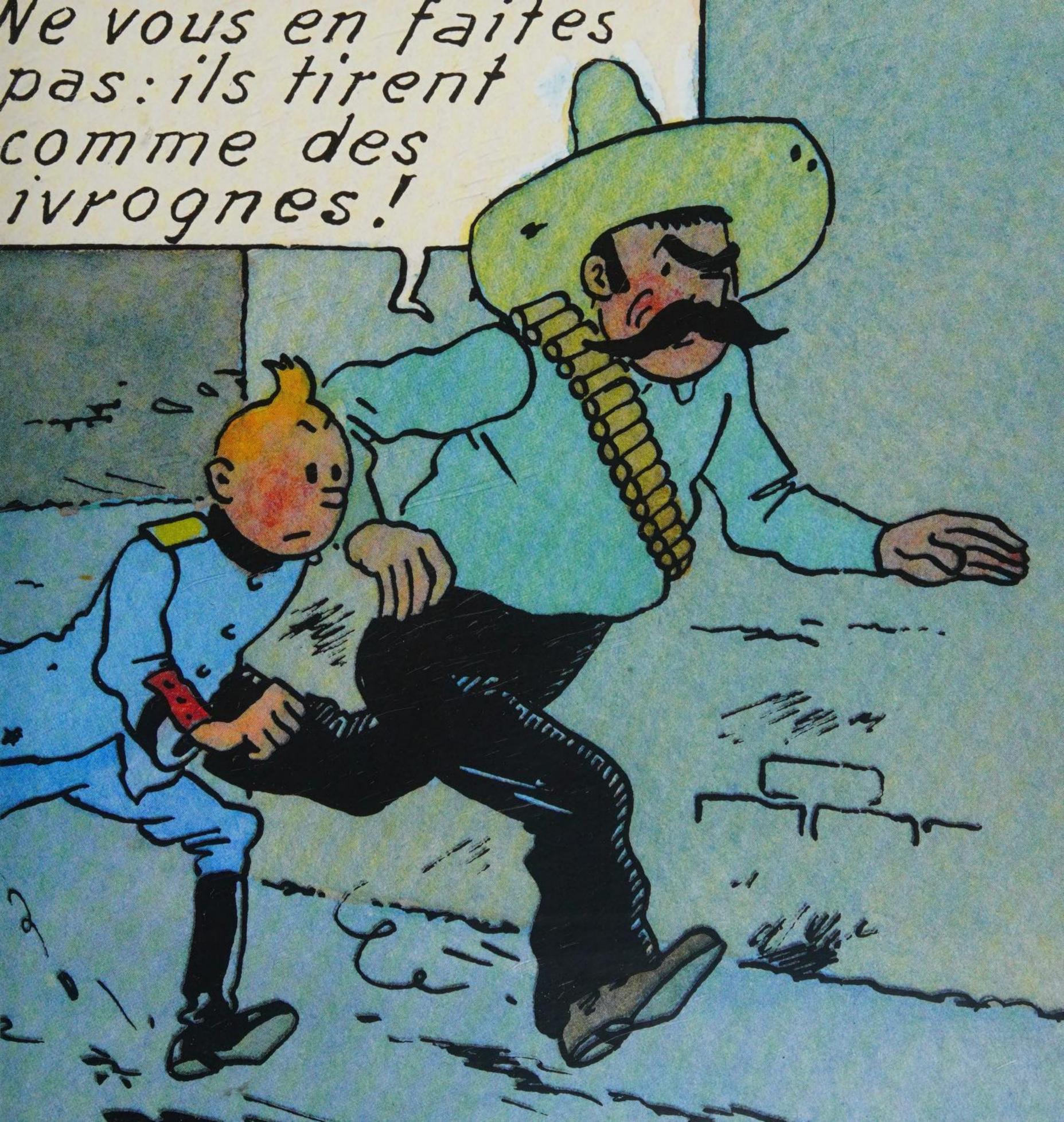


▲ Viva Villa! A film by Jack Conway, starring Wallace Beery as Pancho Villa, 1934

➤ The Broken Ear

Watercolor and gouache on printed proof
Detail of a panel from the color proof of page 36
from the color edition of the book, 1942
2.28 × 3.42 in. (58 × 87 mm)









▲ Night at the Opera, a film by Sam Wood, starring the Marx brothers, 1935

The settings of the adventures devised by Hergé owed much to the cinema, as is evident in the books *The Crab with the Golden Claws* and *The Secret of the Unicorn*.

▲ The Crab with the Golden Claws
Panel from page 23
Published in Le Soir Jeunesse, January 2, 1941



► The Crab with the Golden Claws
Detail of a panel from page 25
India ink, watercolor, and gouache
on drawing paper
Published in Le Soir-Jeunesse,
January 9, 1941
4.25 × 2.55 in. (108 × 65 mm)



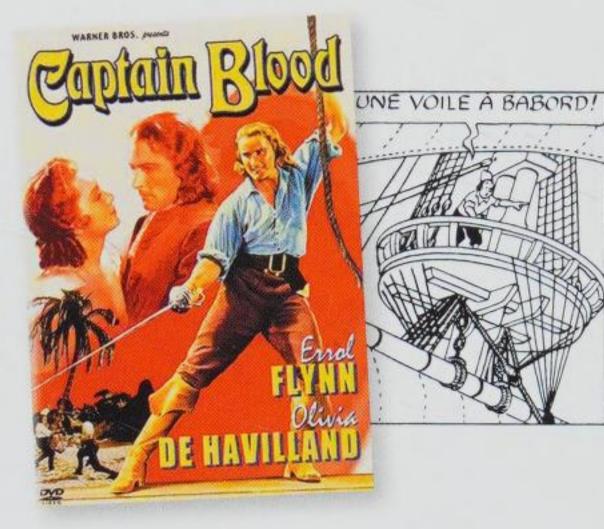






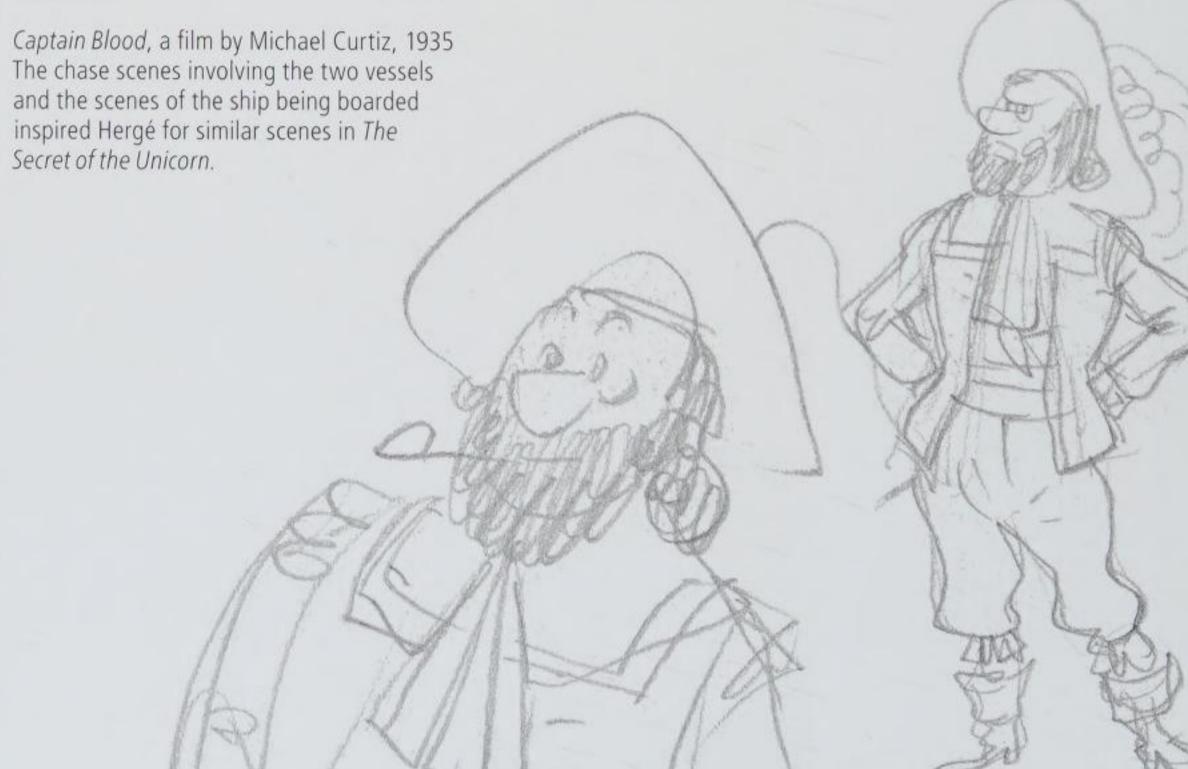














- ★ The Secret of the Unicorn
 Panels from a comic strip published in Le Soir,
 August 10, 1942
 - Sketches of poses
 Extracts from a sketchbook

▲ The Secret of the Unicorn Watercolor and gouache on printed proof Panel from the color proof of page 19 of the book, 1943 4.76 × 7.08 in. (121 × 180 mm)









Stills from Clyde Bruckman's film *The Battle of the Century*, 1927

► Boule de neige ou Sarajevo (Snowball or Sarajevo), 1933 Quick & Flupke cartoon Le Petit Vingtième, December 19, 1935





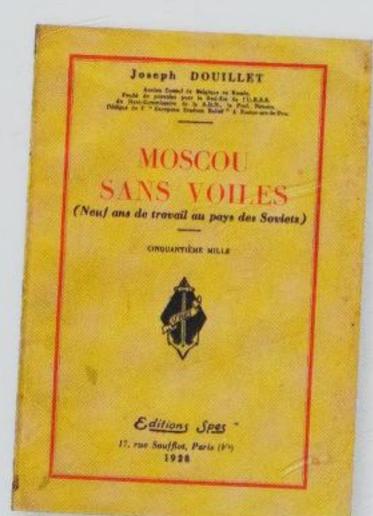


- ▲ The Adventures of Tintin in the Land of the Soviets
 Panel from page 26
 Le Petit Vingtième, April 11, 1929
- ▶ It was in the book Moscou sans voiles (Moscow Unveiled) by Joseph Douillet (1928) that Hergé found much of his inspiration for Tintin in the Land of the Soviets.
- Malines, Industrial Landscape

 Mixed media on cardboard

 Observed and executed in March 1929

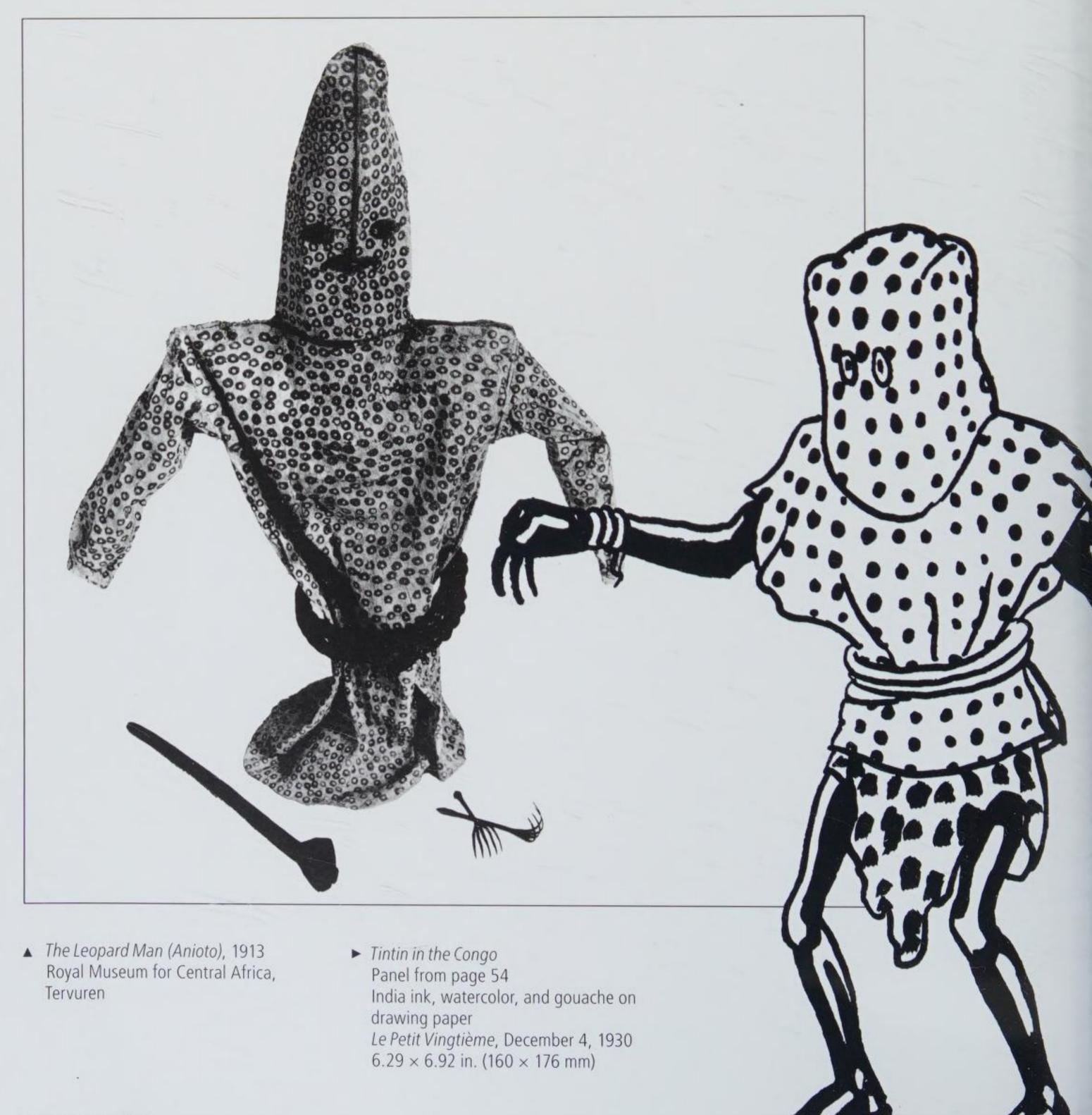
 9.64 × 7.48 in. (245 × 190 mm)



▼▼ Page 313: The Broken Ear Detail of a panel from page 1 Le Petit Vingtième, December 5, 1935









▲ Tintin in the Congo

Detail of a panel from page 54

Le Petit Vingtième, December 4, 1930



© NELS ÉDIT



Missionaries played an important educational role in the Belgian Congo. Evangelism and Catholic Press propaganda went hand in hand.

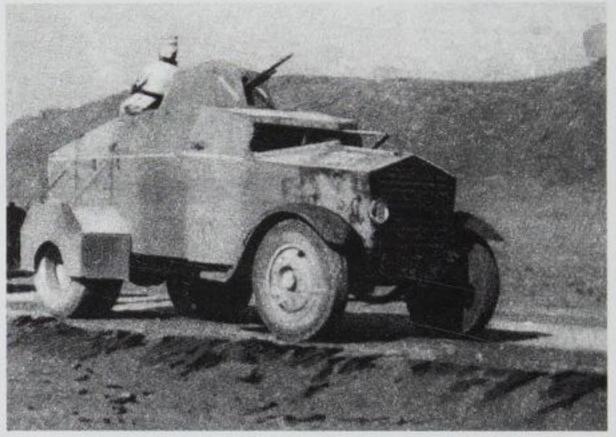
► Tintin in the Congo
Panels from page 64
Pencil, India ink, and gouache on drawing paper
Le Petit Vingtième, January 8, 1931
12.63 × 13.77 in. (321 × 350 mm)

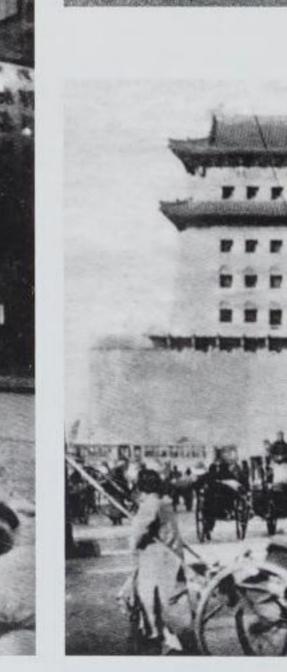






Japan invaded Manchuria in 1931. It was the prelude to the Sino-Japanese War, which continued until 1945. In *The Blue Lotus*, Hergé openly sides with the Chinese.





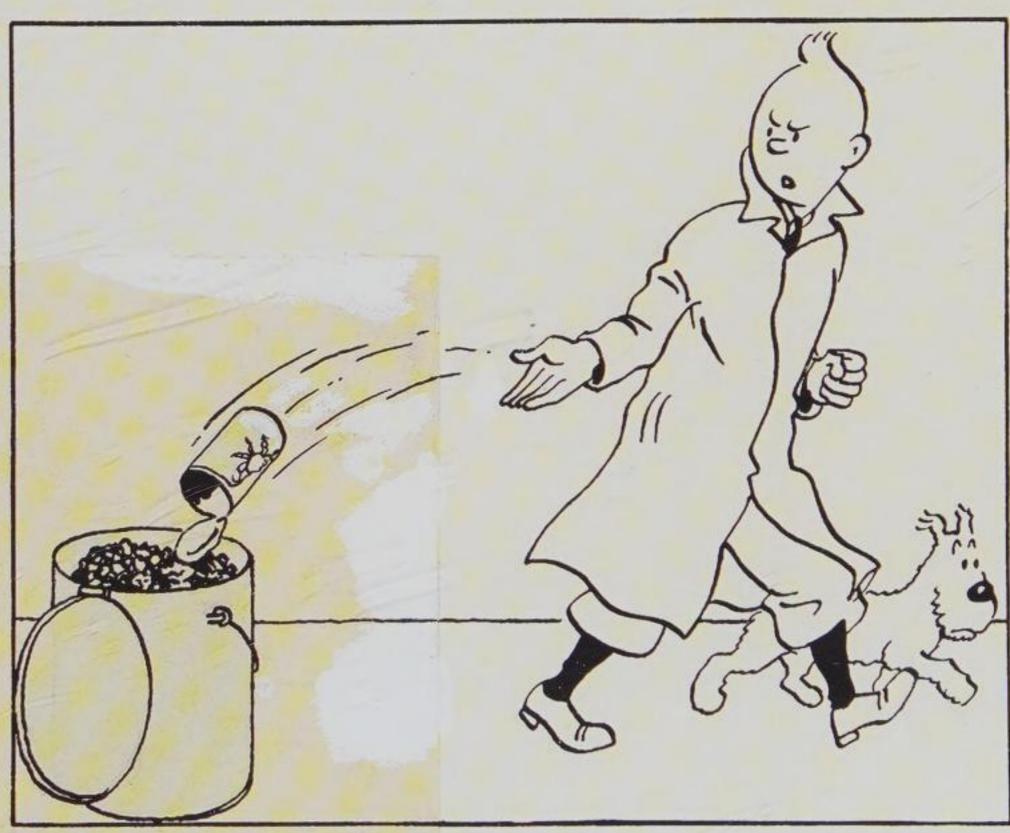
▲ Cover illustration Le Petit Vingtième, January 31, 1935 ➤ The Blue Lotus

Watercolor and gouache on printed proof
Frame from the color proof of page 26 of the
color edition of the book, 1946
7.28 × 7.08 in. (185 × 180 mm)









▲ The Crab with the Golden Claws
India ink, watercolor, and gouache on drawing paper
Panels from page 2 of what was to be the color
edition of the book, 1943
4.21 × 7.08 in. (107 × 180 mm)

While reading a Belgian daily newspaper in the 1930s, Hergé was directly inspired to create his starting point for the story of The Crab with the Golden Claws.

03.02.08.02. Wagon en chargement sur une grue à portique du port d'Anvers

Huit cents kilos d'opium saisis au port d'Anvers

D'Anvers. — La brigade judiciaire du parquet avait été avertie que des caisses d'allure quet avait été avertie que des caisses d'allure suspecte passeraient par Anvers, venant de la suspecte passeraient par Anvers, venant de la Hollande. Une surveillance étroite fut établie au port et la présence de quatre caisses prêtes à être embarquées pour Paris fut signalée. Elles devaient, d'après la déclaration, contenir des devaient, d'après la déclaration, et des rais devaient, d'après la declaration, contenir des fruits secs, notamment, des prunes et des raisins. La brigade requit un expert chimiste qui sins. La brigade requit un expert chimiste qui fit procéder à l'ouverture des caisses. On en sortit des boîtes de fer blanc hermétiquement sortit des boîtes de fer blanc hermétiquement scellées qui contenaient de l'opium frais. Il y en avait huit cents kilos. C'est la plus forte quantité qui sit été saisie à Anvers. tité qui ait été saisie à Anvers.

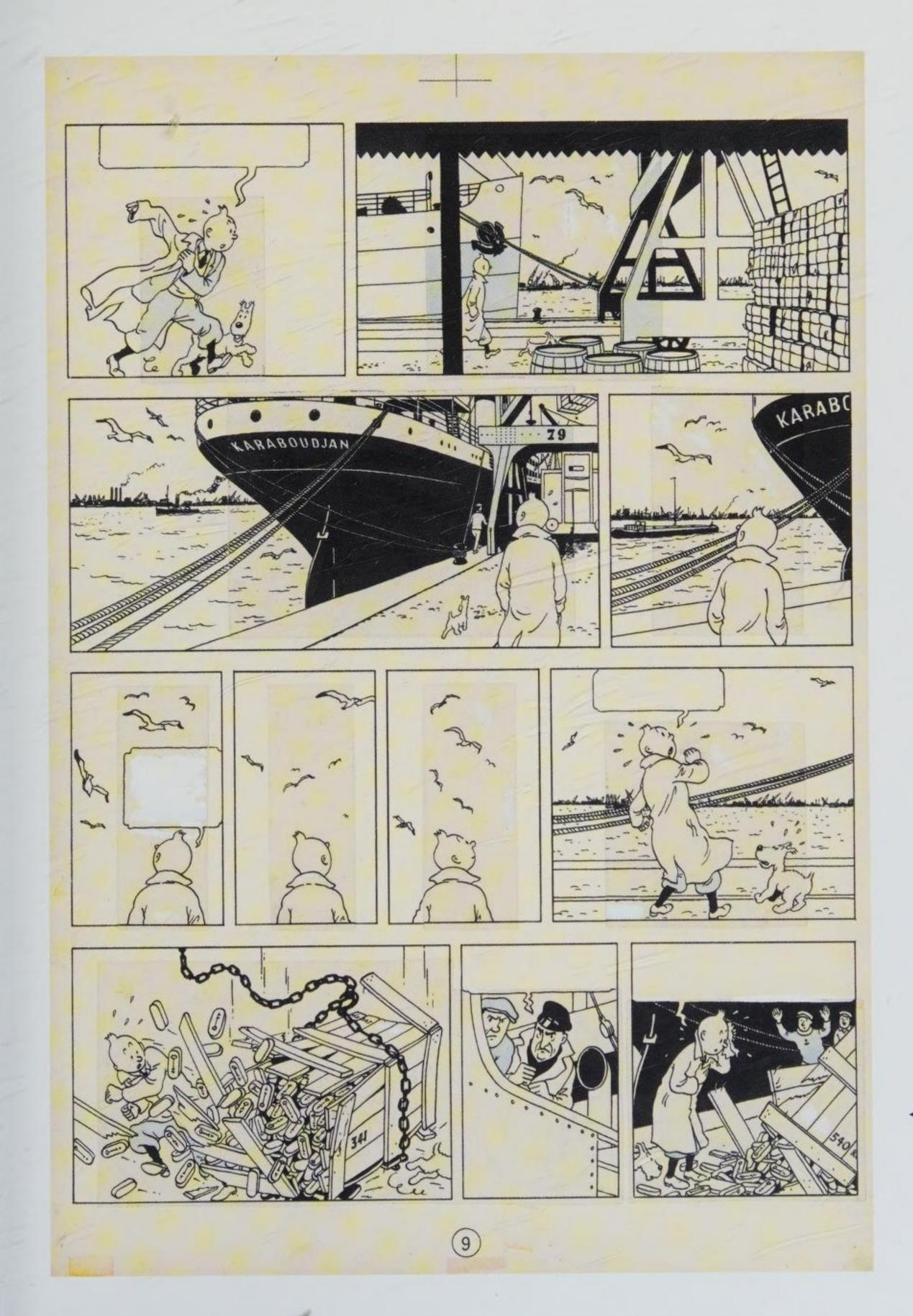
L'enquête a établi que la drogue, partie de L'enquête a établi que la drogue, partie de Istamboul, avait été dirigée d'abord sur Ham-bourg, puis sur Rotterdam. De là, une tierce personne l'avait adressée à Amsterdam. Le Tout fut envoyé à Anvers pour aller de là à

Paris.

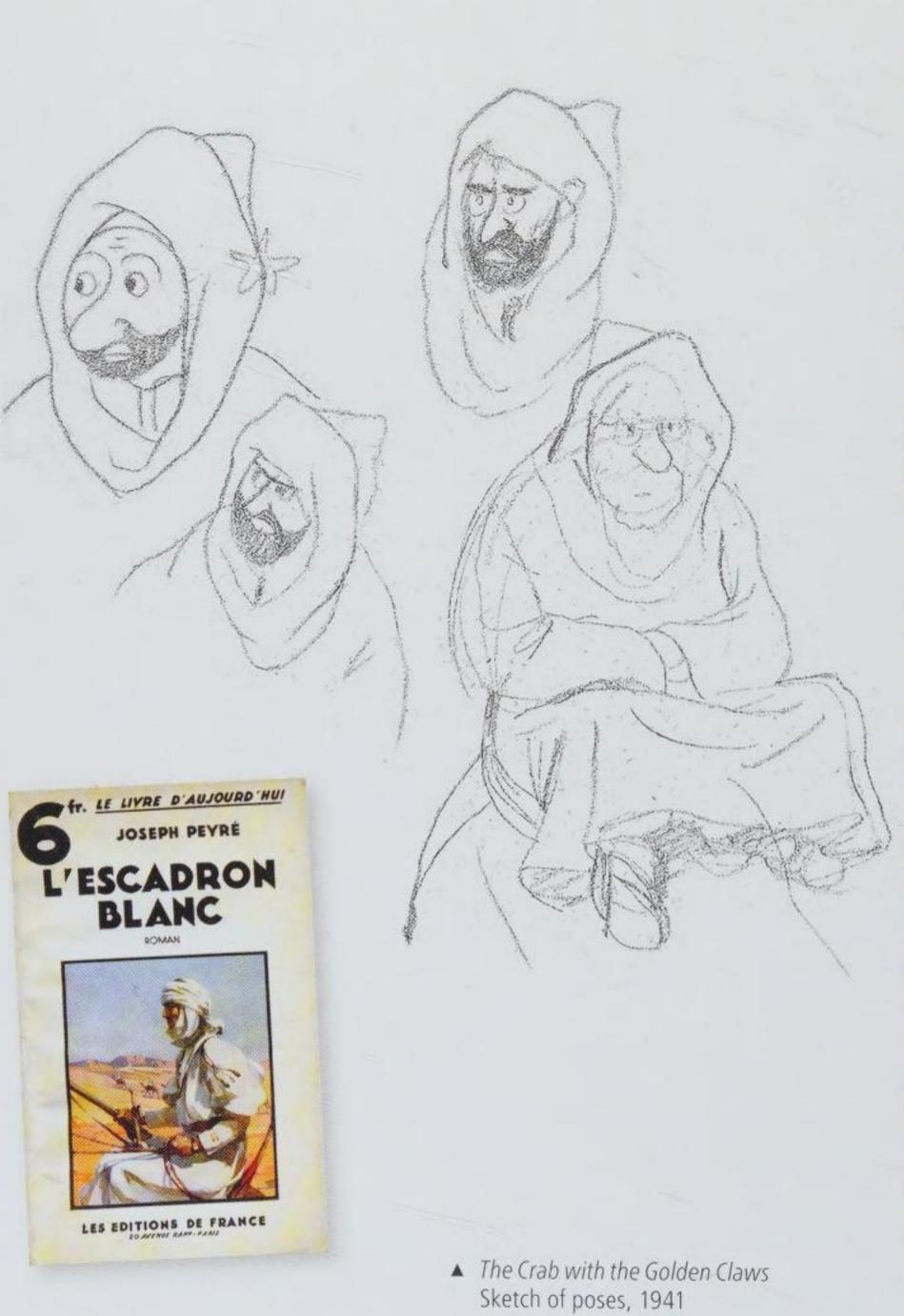


Sheet from Hergé's archives. The photographs of the port installations and the cargo vessel provided the models for the drawings of the Karaboudjan.

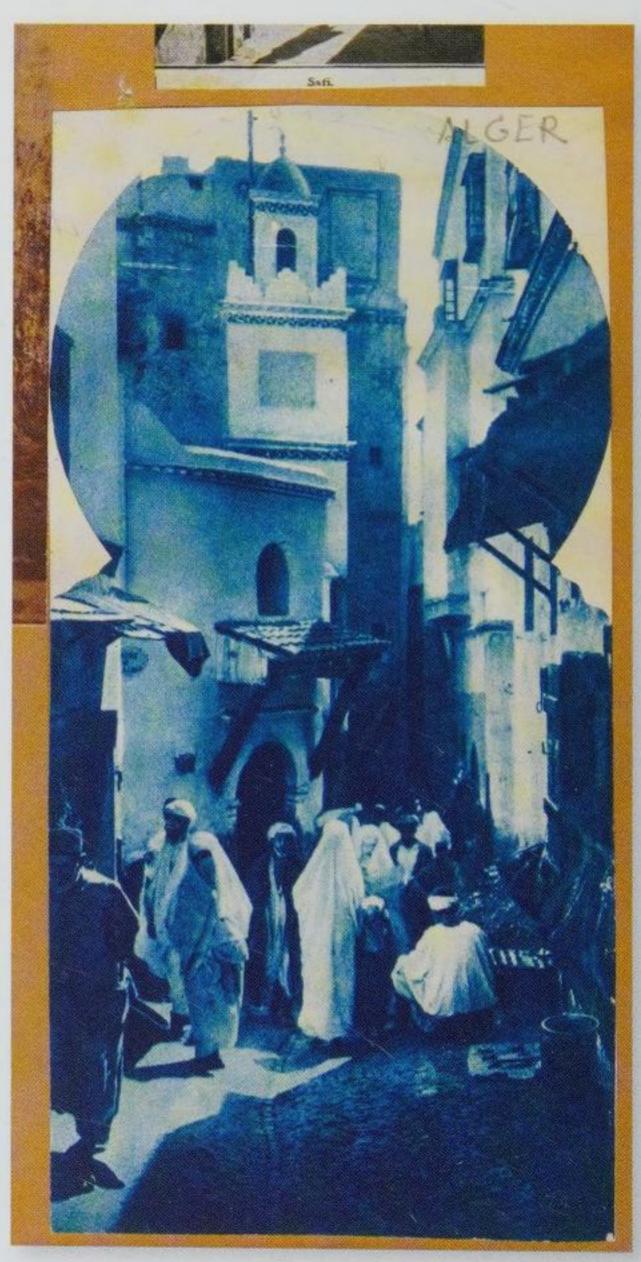
▲ The Crab with the Golden Claws Panel from the page published in Le Soir Jeunesse, January 2, 1941



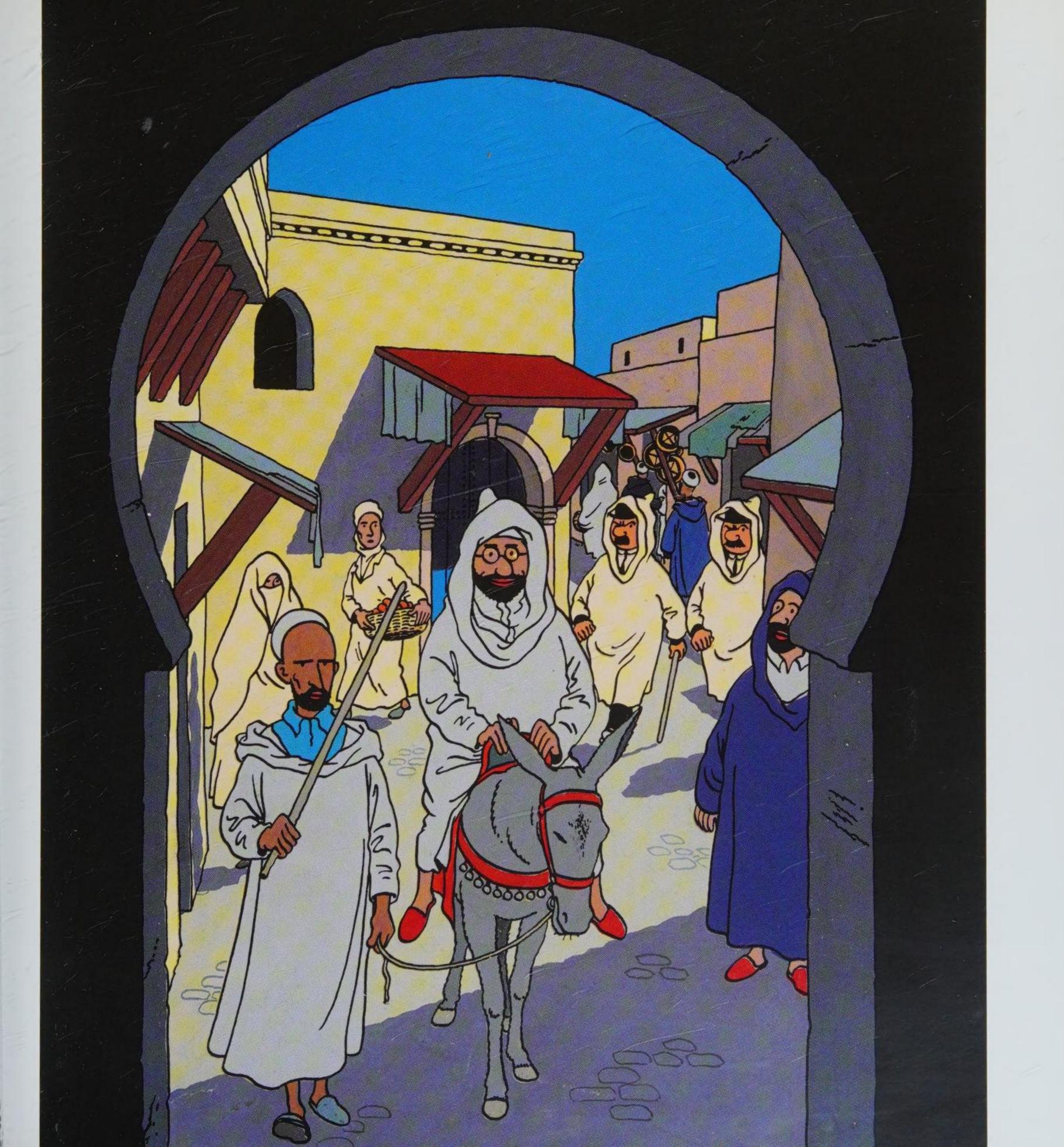
The Crab with the Golden Claws
 India ink, watercolor, and gouache
 on drawing paper
 Page 9 of the future color edition of
 the book, 1943
 18.03 × 13.07 in. (458 × 332 mm)

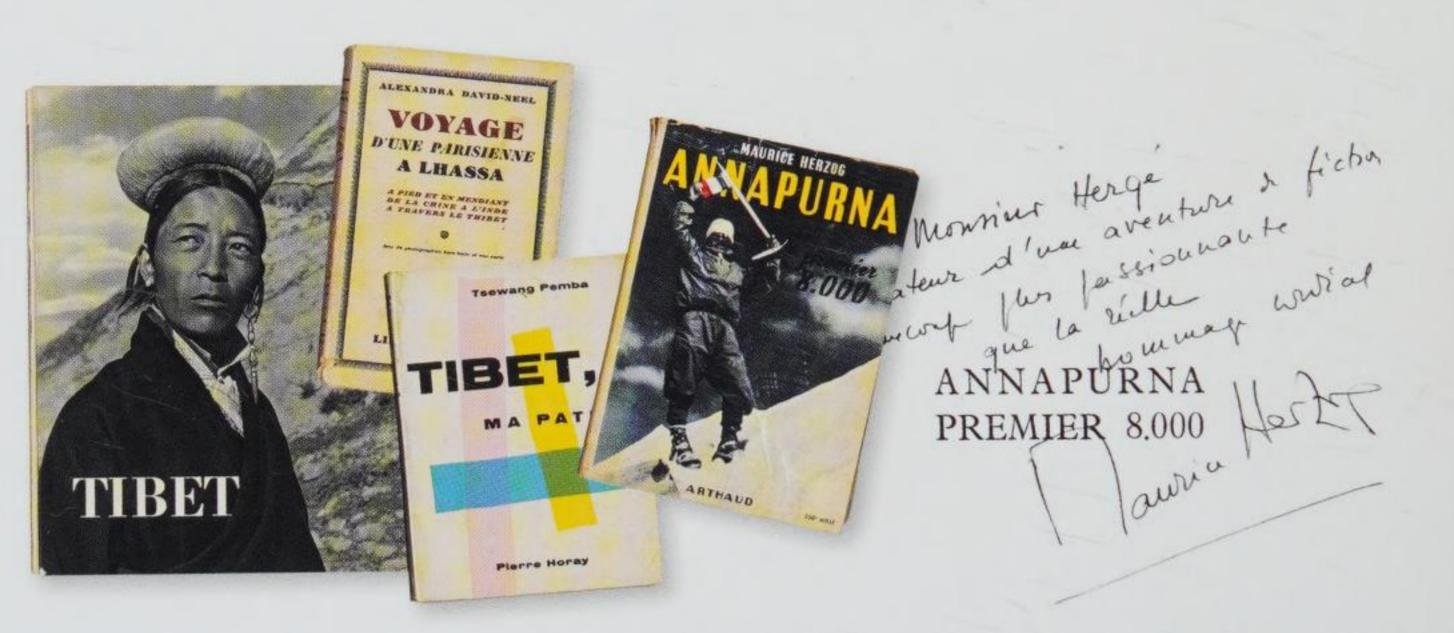


Sheet from Hergé's archives. It was from this abundant supply of pictures of North Africa that Hergé found his inspiration for his drawing of the fictitious port of Bagghar.

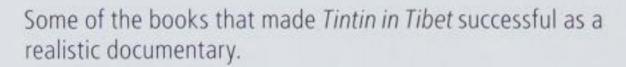


► The Crab with the Golden Claws
Fourth inset-plate illustration for the black-and-white edition of the book, 1941
12.20 × 9.44 in. (310 × 240 mm)











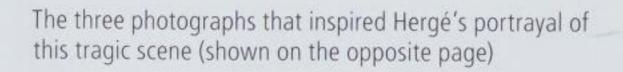
This monastery inspired Hergé's interest in the Tibetan monks depicted in *Tintin in Tibet*. (Extract from book by Alexandra David-Neel.)

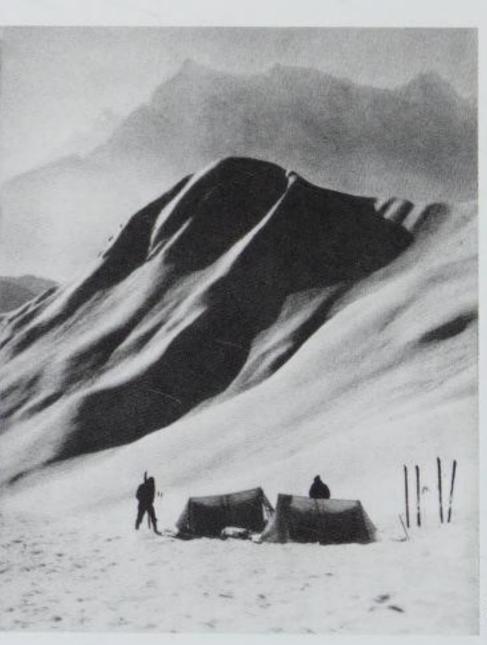


▲ Tintin in Tibet
Panel from the color proof of page 47, published in Tintin magazine, August 12, 1959
3.14 × 2.32 in. (80 × 59 mm)







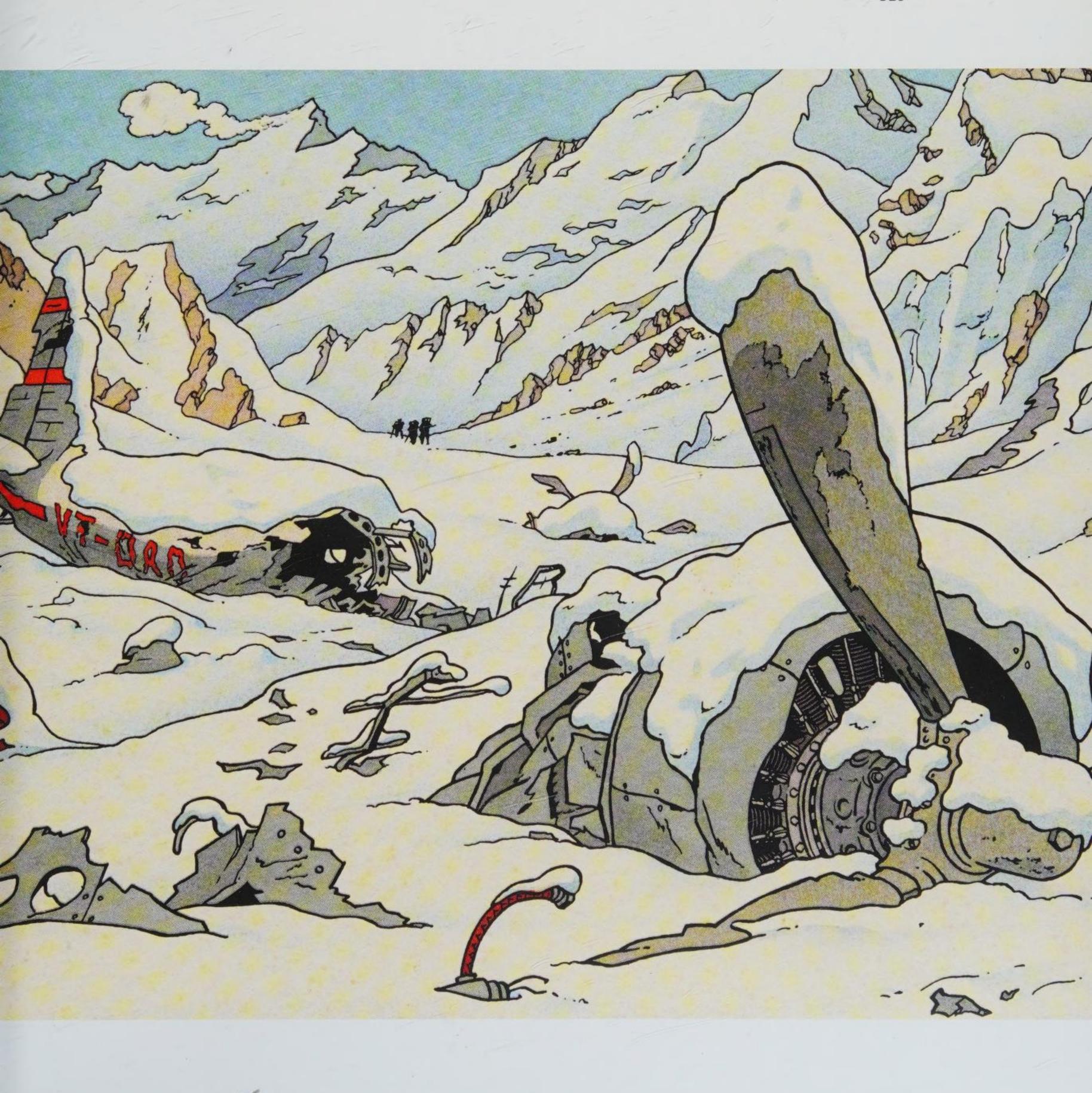


➤ Tintin in Tibet

Watercolor on printed proof

Detail of a panel from the color proof of page 28, published in Tintin magazine, March 25, 1959

4.84 × 7.24 in. (123 × 184 mm)





▲ The Seven Crystal Balls
India ink, watercolor, and gouache on drawing paper
Panel from page 19 of the future book, 1948
4.29 × 8.89 in. (109 × 226 mm)



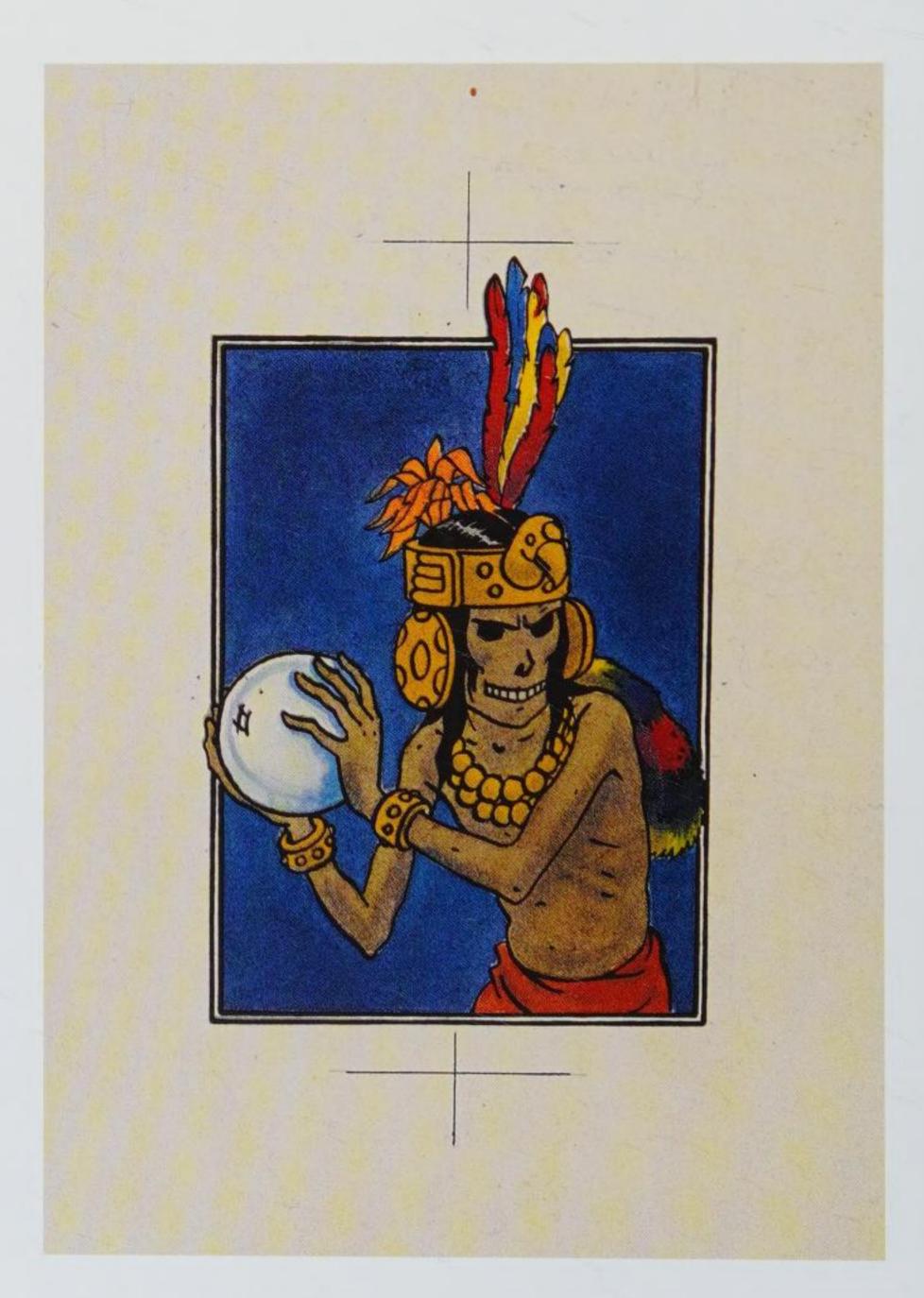




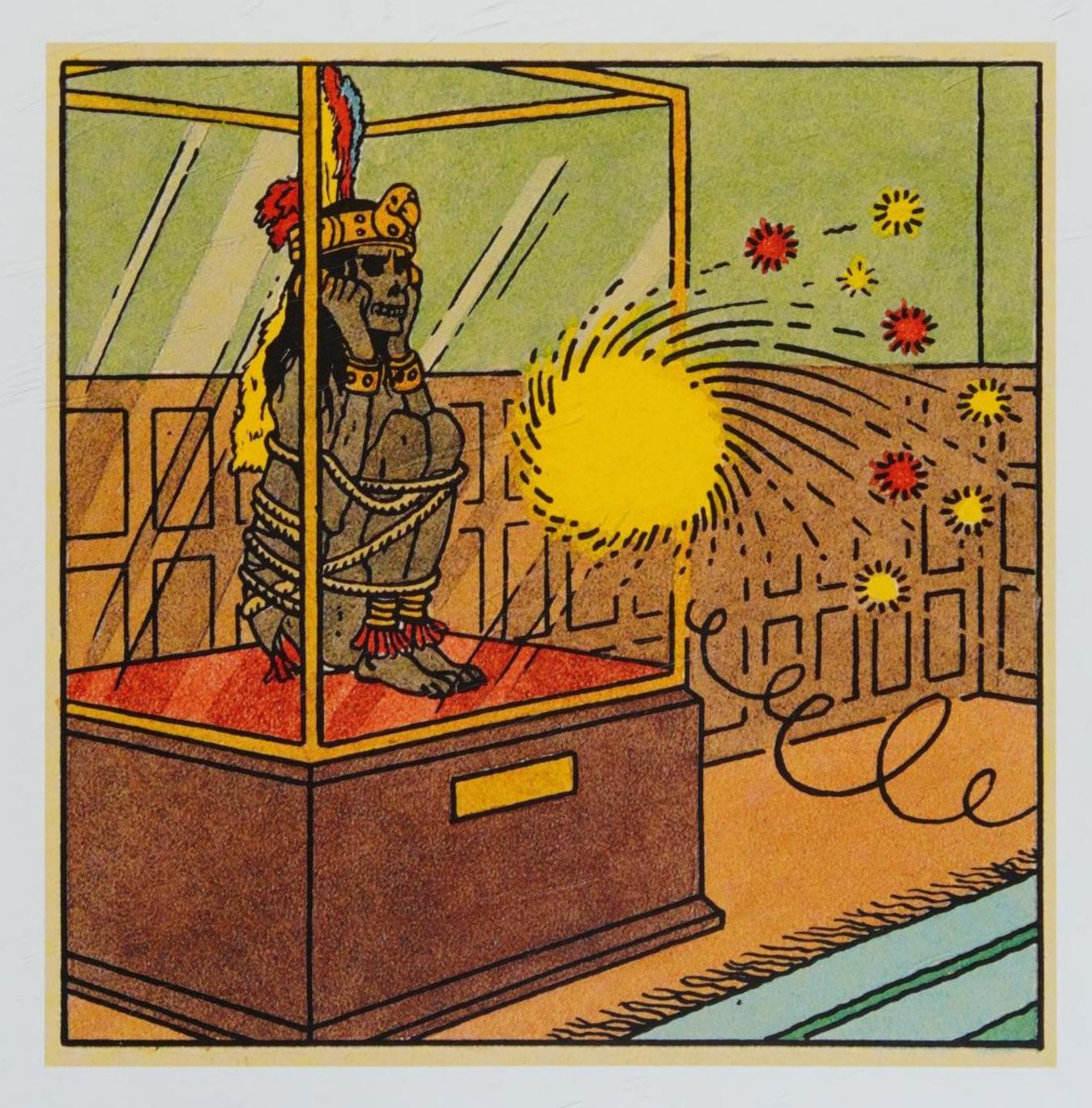
From Tintin's first adventure (1929) onward, Hergé collected photographs, newspaper clippings, and every sort of illustration to amass a huge treasury of images he could subsequently use. This was to prove of great value throughout his career



▲ A Parakas mummy from Peru served as the model for Rascar Capac.



▲ The Seven Crystal Balls
Watercolor and gouache on printed proof
Color proof of the end piece of the book,
original edition, 1948
3.30 × 2.16 in. (84 × 55 mm)

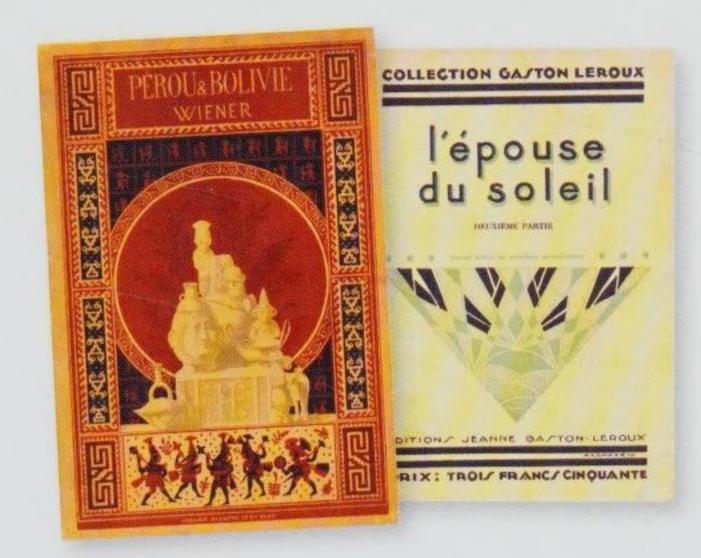


▲ The Seven Crystal Balls
Watercolor and gouache on printed proof
Panel from the color proof of page 31 of the book,
1948
2.28 × 2.28 in. (58 × 58 mm)

▼▼ Page 334:
 Prisoners of the Sun
 Detail of a panel from page 45 of the book, 1949

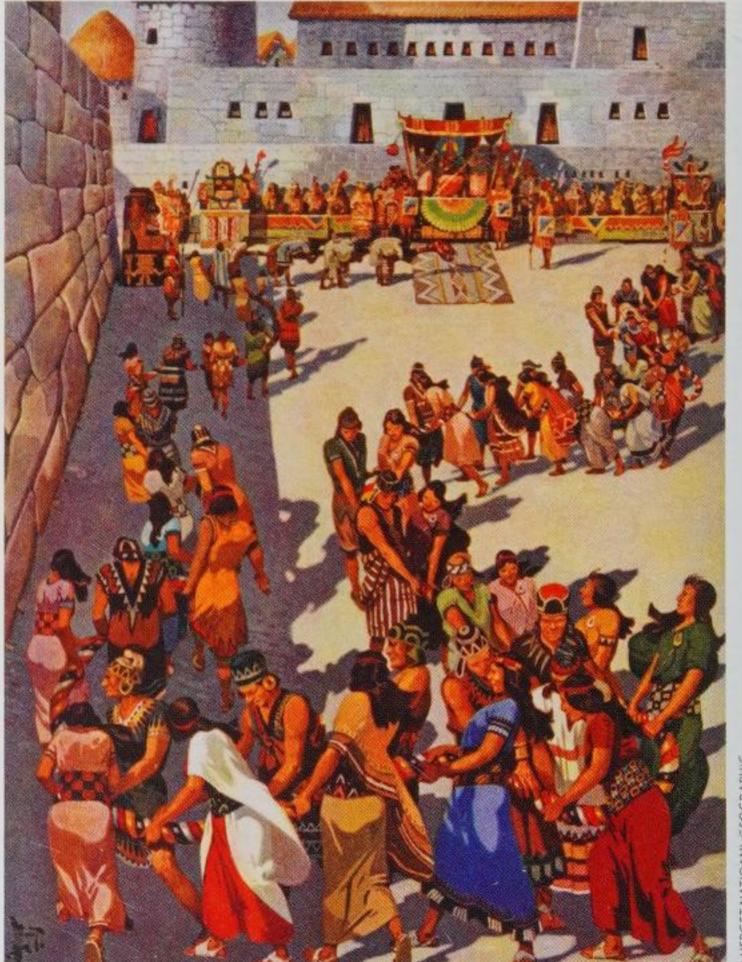






■ A scientific work, Pérou et Bolivie by Charles Wiener (1880), and a novel, L'épouse du soleil by Gaston Leroux (1913): two major sources of inspiration for the story of Prisoners of the Sun.





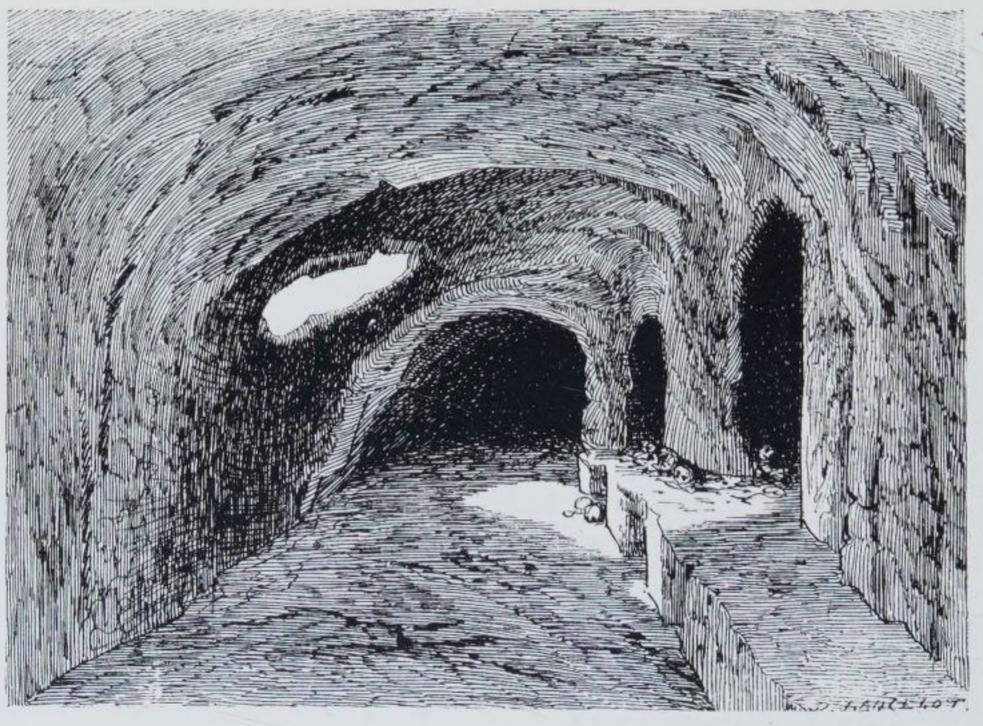
▲ Illustration from an article in *National Geographic* magazine: The Incas, Empire Builders of the Andes, February 1938



▶ Prisoners of the Sun India ink, watercolor, and gouache on drawing paper Panel from page 60 of the book, 1949 4.25 × 5.90 in. (108 × 150 mm)



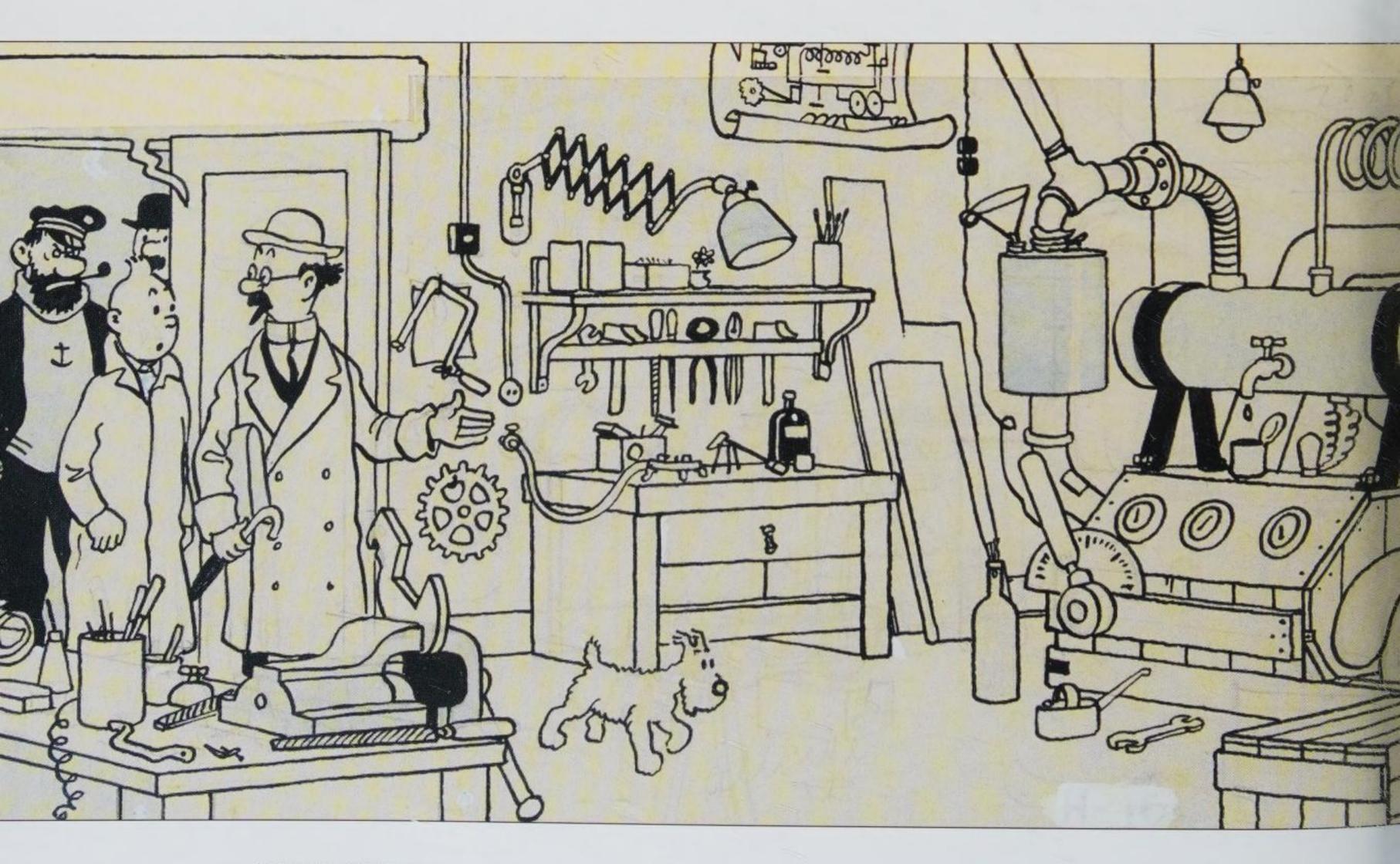
◄ Illustration from an article in National Geographic magazine: The Incas, Empire Builders of the Andes, February 1938



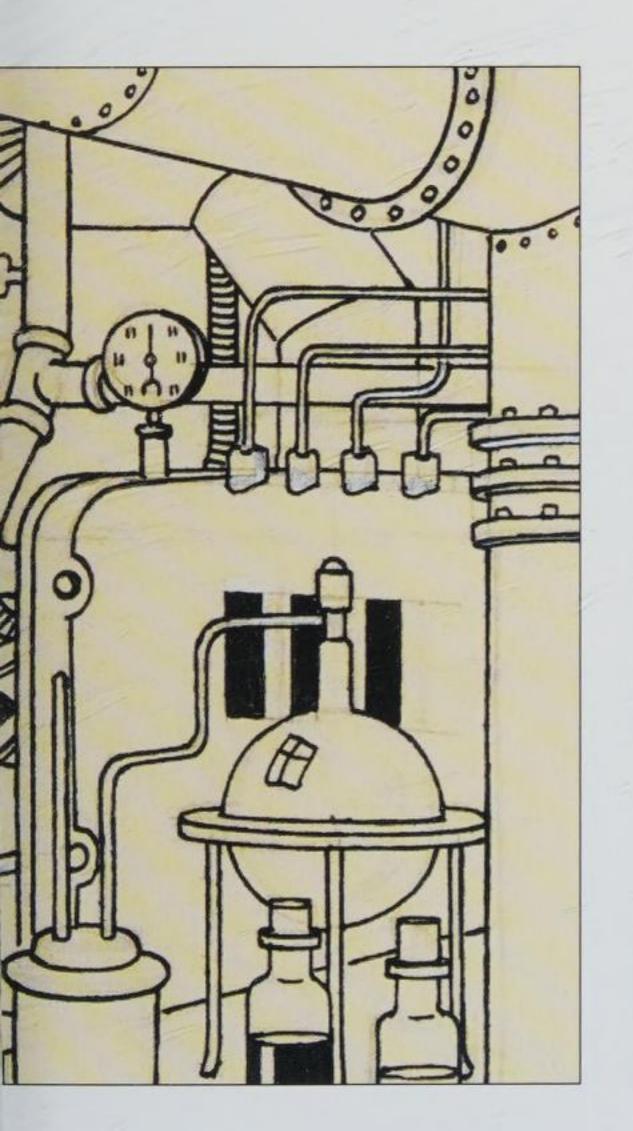
◄ Illustration from Pérou et Bolivie by Charles Wiener (Hachette, 1880)

▶ Prisoners of the Sun India ink and gouache on drawing paper Detail of a panel from the page published in Tintin magazine, April 15, 1948 4.25 × 3.54 in. (108 × 90 mm)



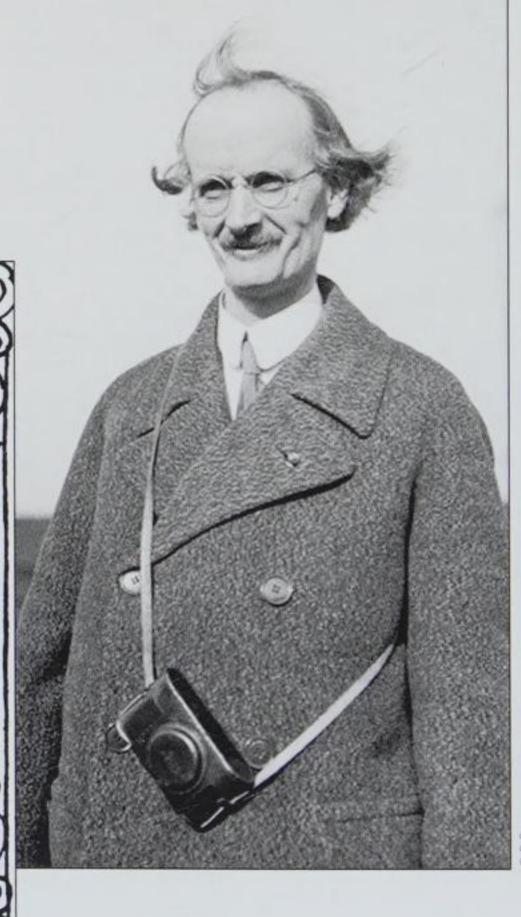


▲ Red Rackham's Treasure India ink and gouache on drawing paper Detail of a panel from the strip published in Le Soir, March 9, 1943 4.25 × 13.11 in. (108 × 333 mm)



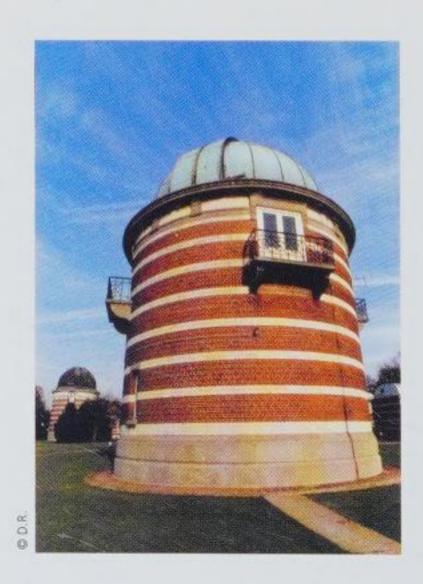
The Swiss physicist Auguste Piccard (1884–1962)—famous for his altitude records and those achieved diving into the depths of the ocean—was the direct inspiration for the character Professor Cuthbert Calculus.







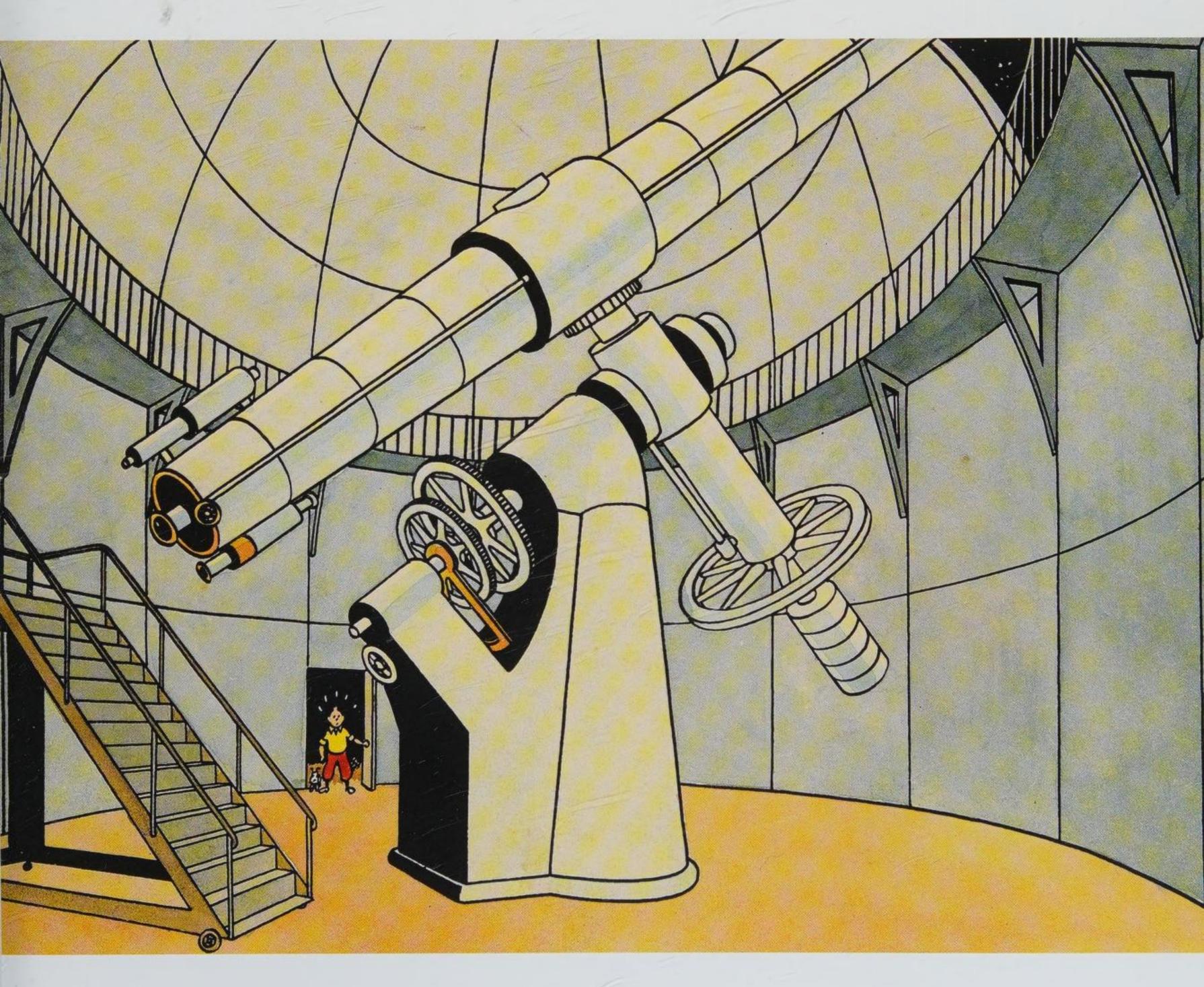
▲ Sheets from Hergé's archive, from the section marked "Astronomy"



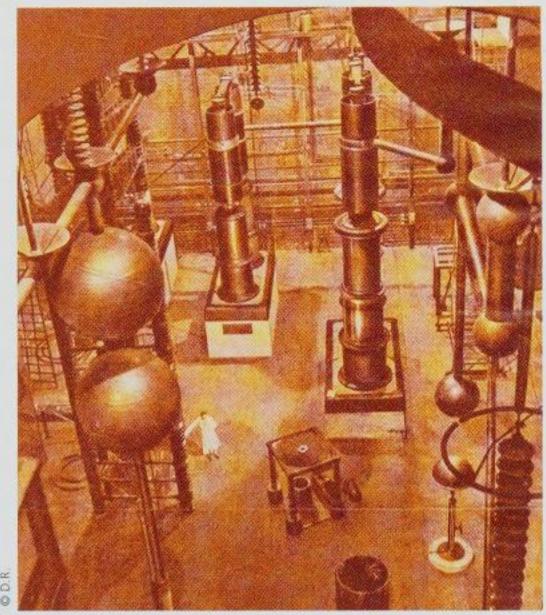
▲ The Observatory at Uccle, Brussels



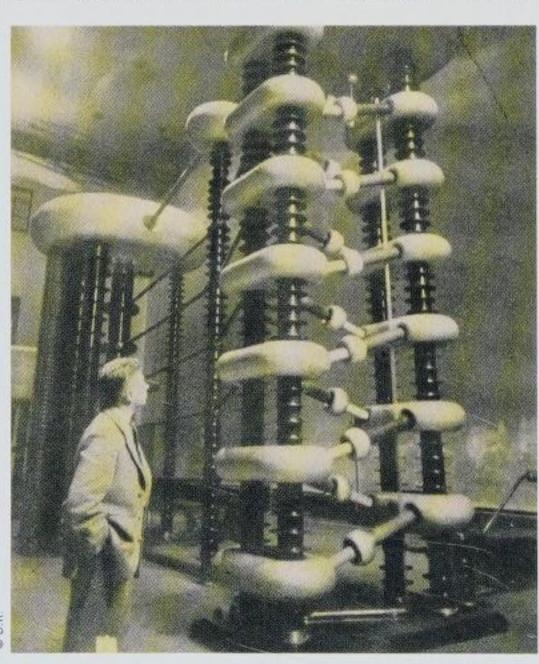
▲ The Shooting Star, 1942 Watercolor and gouache on printed proof Panel from the color proof of page 2 of the book, 1942 2.32 × 1.25 in. (59 × 32 mm)



▲ The Shooting Star
Watercolor on printed proof
Detail of a panel from the color proof of page 3
of the book, 1942
4.64 × 6.88 in. (118 × 175 mm)



■ Sheets from Hergé's archive, from the section "Atomic Laboratory," taken from the National Geographic, to which Hergé was a subscriber

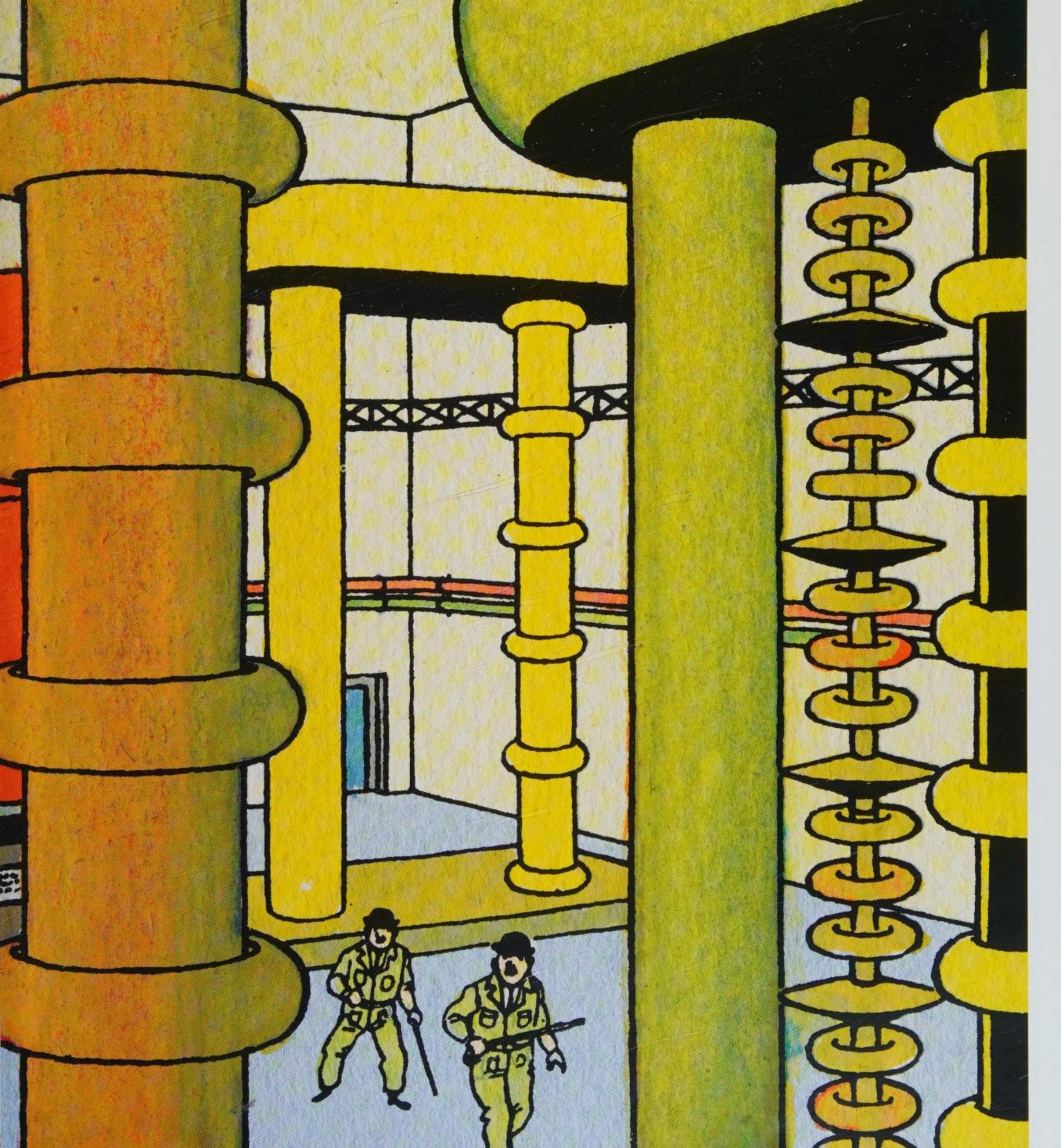


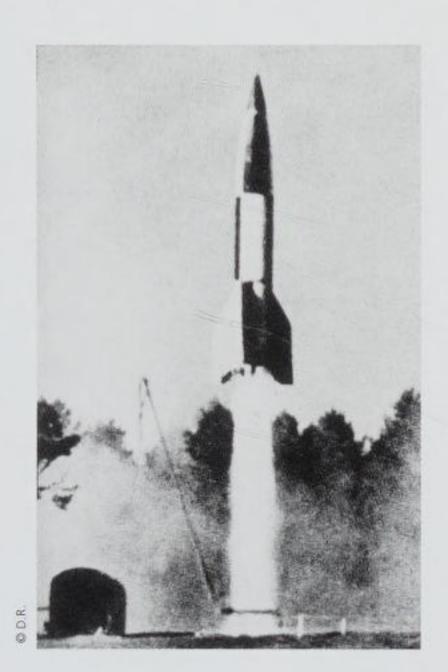


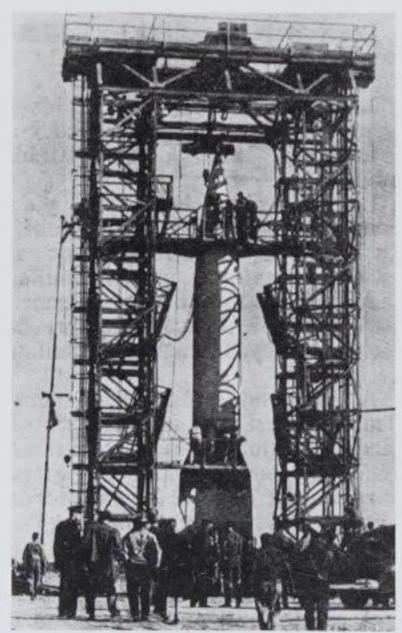
▲► Destination Moon

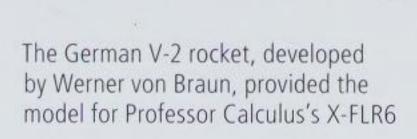
Watercolor and gouache on printed proof
Panels from the color proof of page 23 of the book,
1953 2.28×2.04 in. (58 \times 52 mm), 2.28×2.12 in.

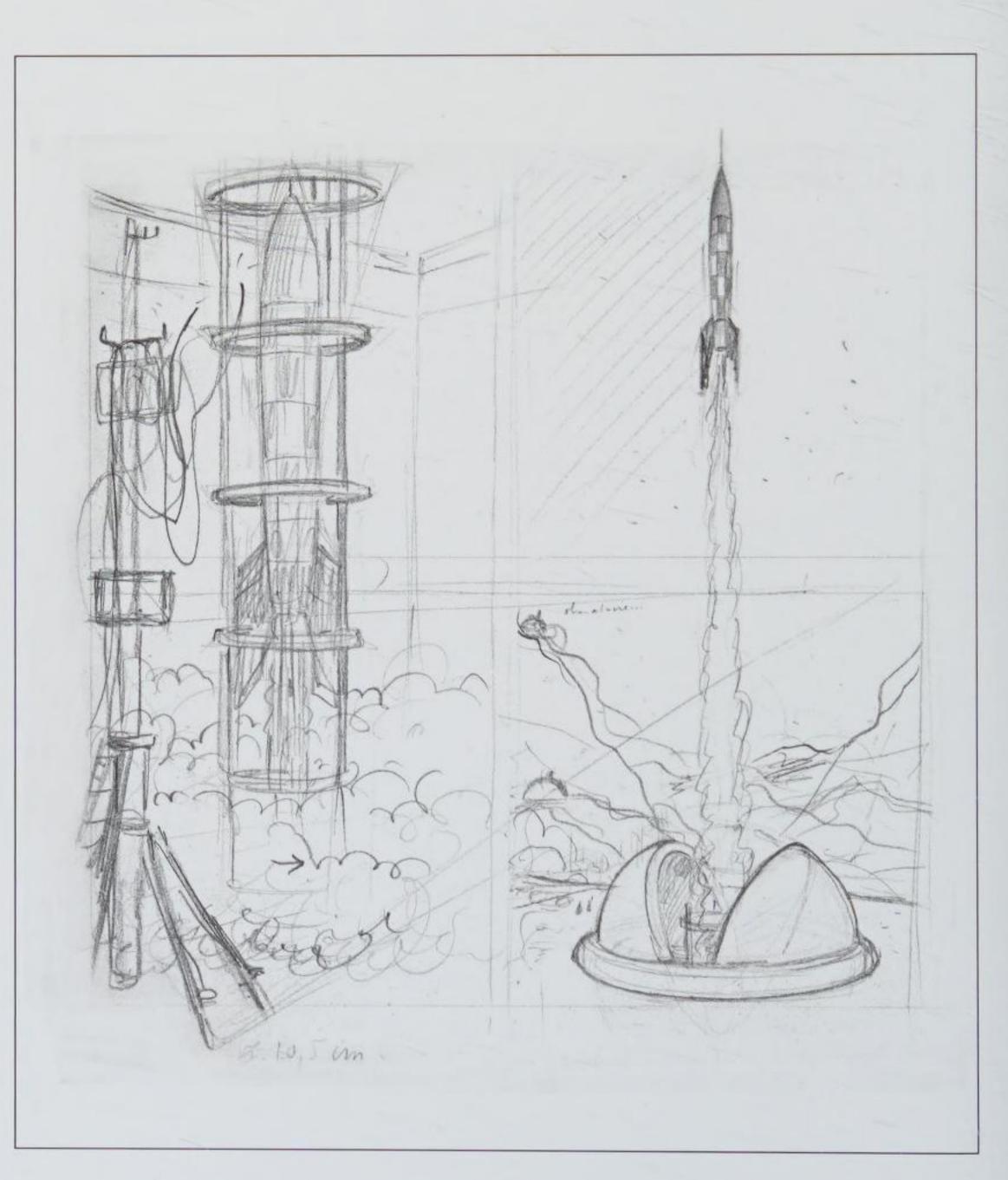
 $(58 \times 54 \text{ mm})$



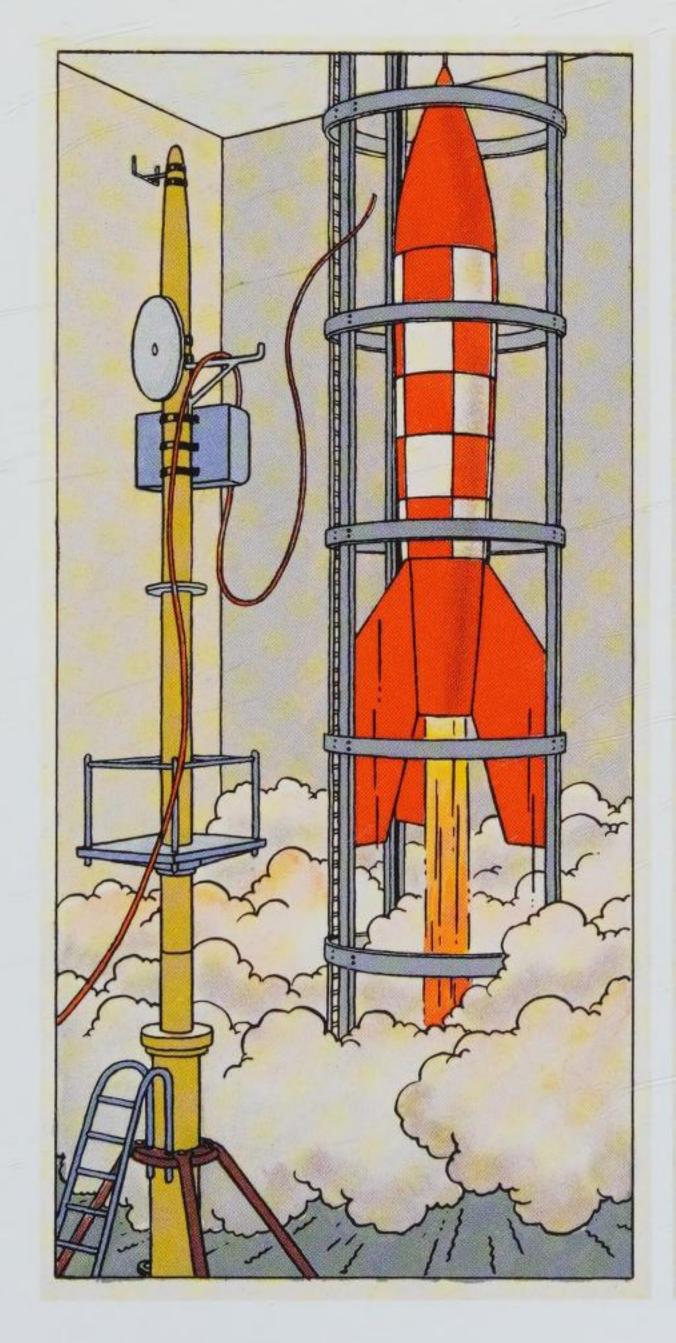


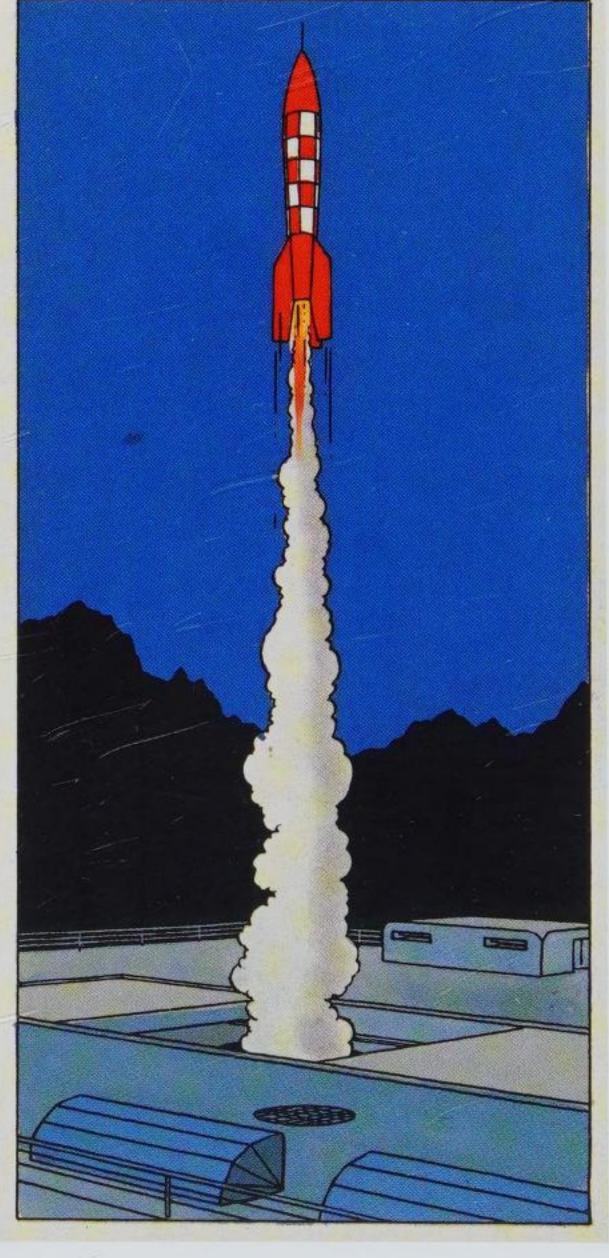




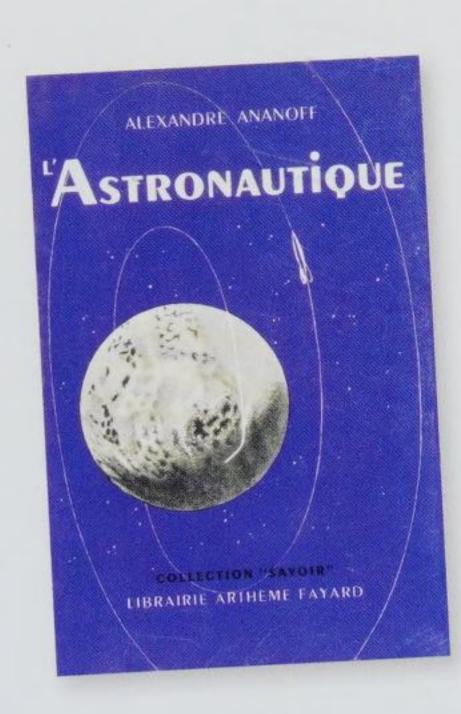


▲ Explorers on the Moon
Sketches of panels from a draft, 1951

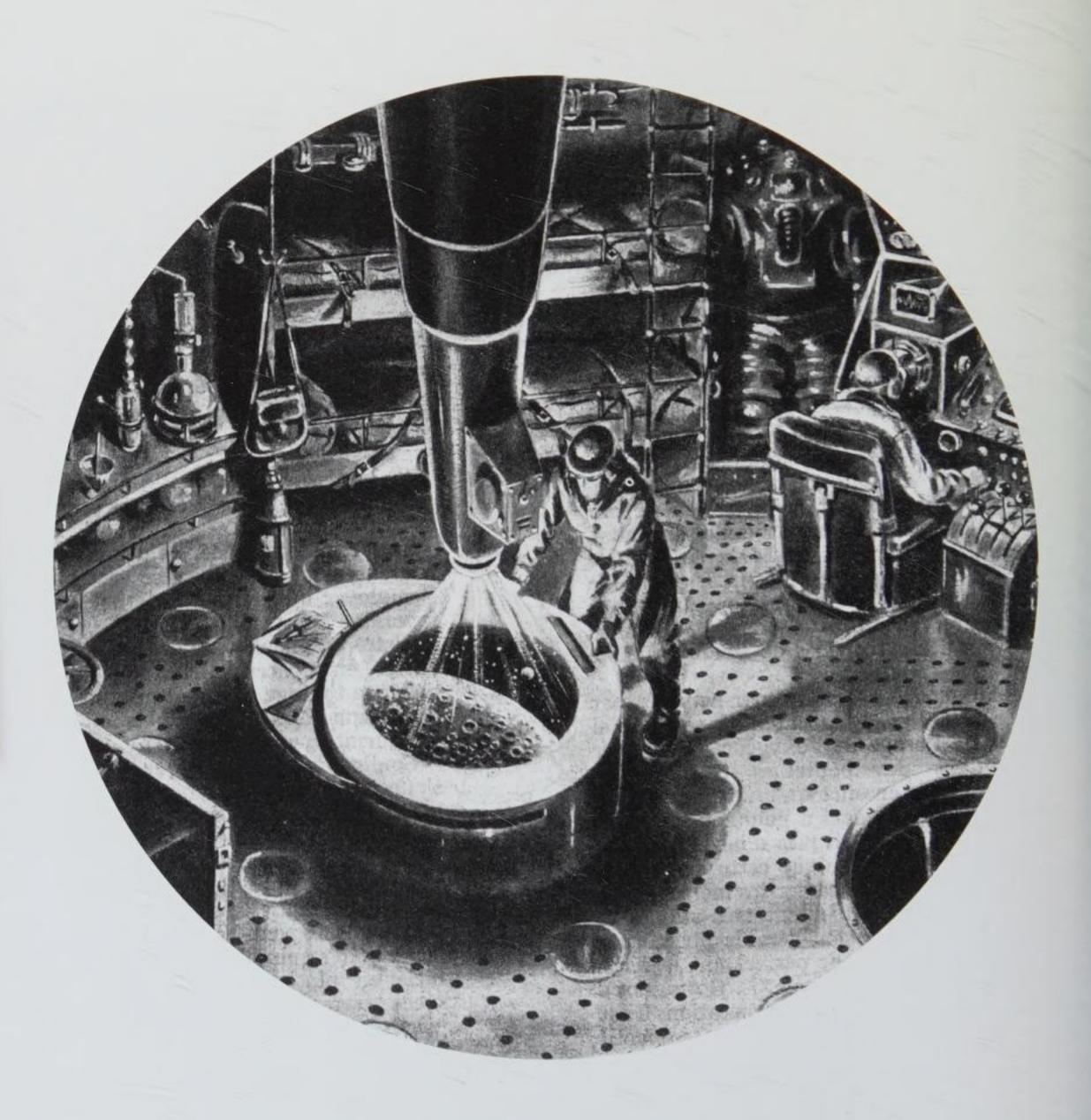




▲ Explorers on the Moon
Watercolor and gouache on printed proof
Panels from the color proof of page 29, published in
Tintin magazine, April 23, 1952
Each 4.76 × 2.24 in. (121 × 57 mm)



Executed in 1949 under the auspices of Alexandre Ananoff, and published the following year in his book, this artist's view served as a reference for the model Hergé had built. It corresponds to the whole series of interior views of Professor Calculus's moon rocket.



► Explorers on the Moon

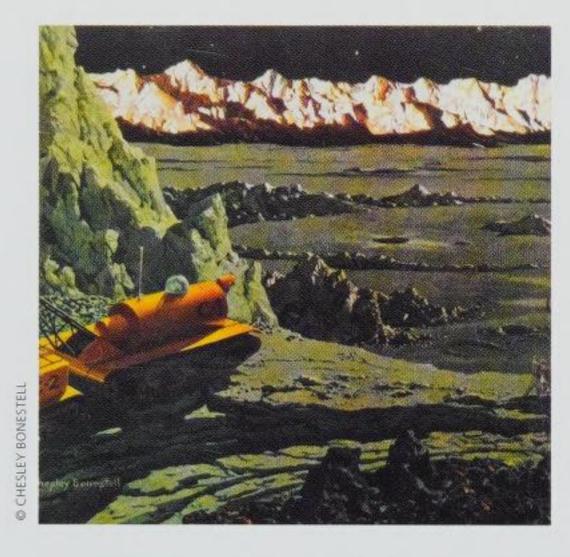
Watercolor and gouache on printed proof

Detail of a panel from the color proof of page 4,

published in *Tintin* magazine, November 12, 1952

2.99 × 2.67 in. (76 × 68 mm)









- ▲ Illustrations by Chesley Bonestell, published in the American weekly Collier's, October 25, 1952
- ► Explorers on the Moon
 Watercolor and gouache on printed proof
 Detail of a panel from the color proof of
 the page published in *Tintin* magazine,
 June 11, 1953
 2.36 × 2.87 in. (60 × 73 mm)

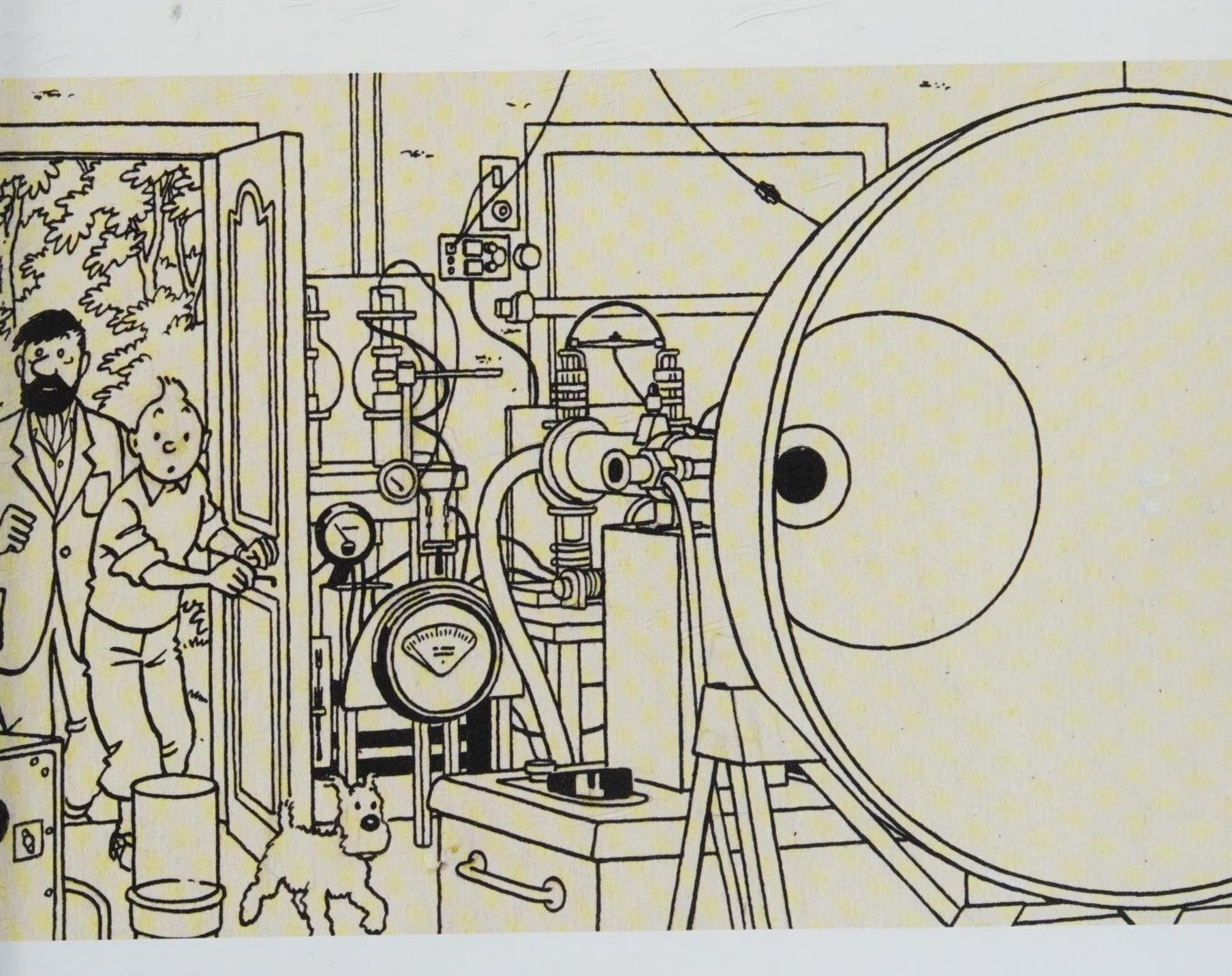




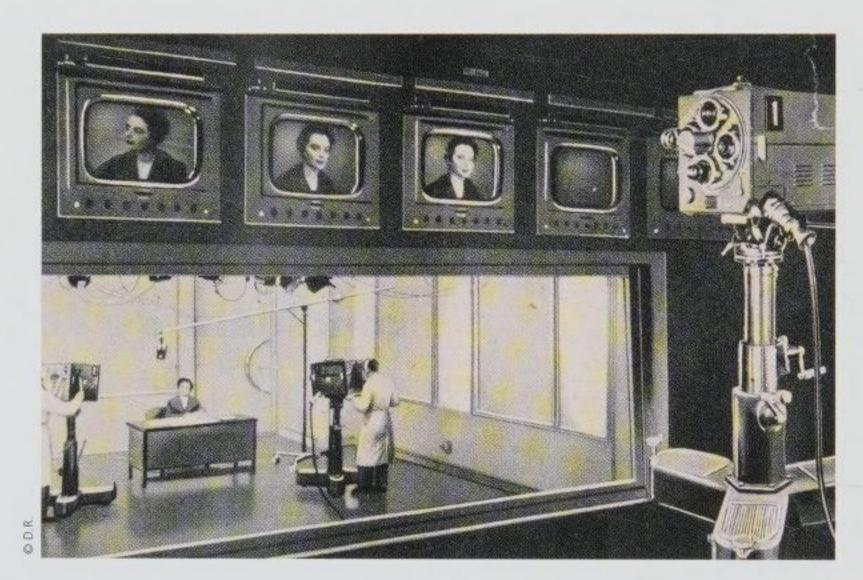
The photograph of the parabolic reflector taken from the book by Leslie E. Simon is reproduced identically by Hergé on page 23 of *The Calculus Affair*.



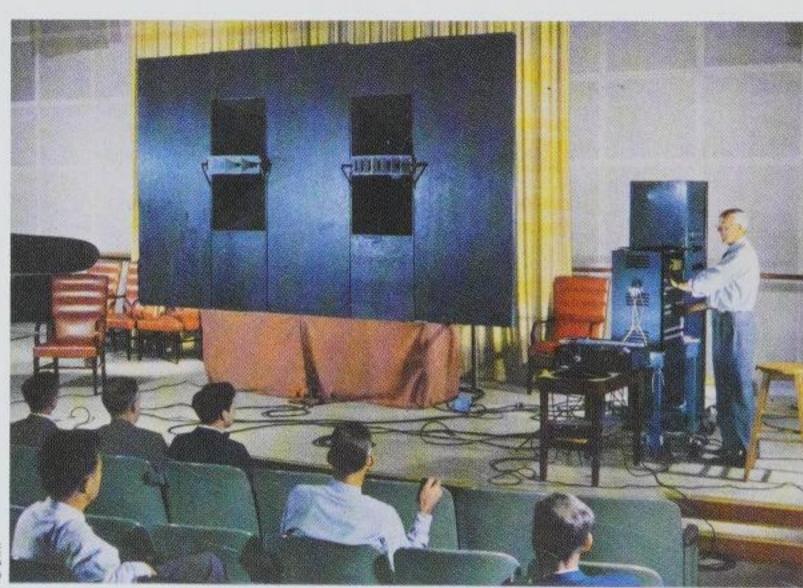
▲ The Calculus Affair Watercolor and gouache on drawing paper Panel from the color proof of page 23 of the book, 1956 2.32 × 2.20 in. (59 × 56 mm)



▲ The Calculus Affair, 1955 India ink on drawing paper Detail of a panel from page 14, published in Tintin magazine, March 23, 1955 3.54 × 7.87 in. (90 × 200 mm)



In Hergé's archive, one finds numerous references to the world of television, from its experimental beginnings to its most sophisticated developments.





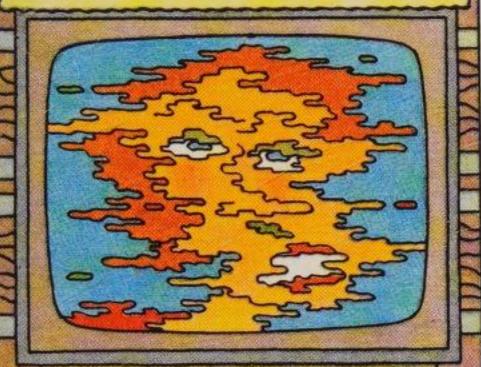
► The Castafiore Emerald

Watercolor and gouache on printed proof

Strips from the color proof of page 49 of the book, 1963

7.40 × 7.28 in. (188 × 185 mm)

Au XXIe Congrès du Parti moustachiste, à Szohôd, le général Plekszy-Gladz, dans un discours d'une rare violence...



Evidemment, l'image n'est peut-être pas tout à fait nette, mais je vais la régler...







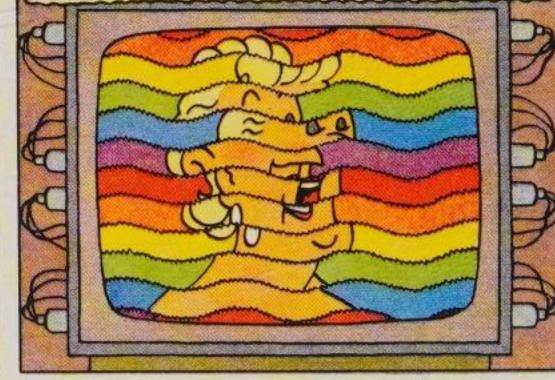


Oh! désolé... Un projecteur qui aura sauté... Le temps de le réparer...



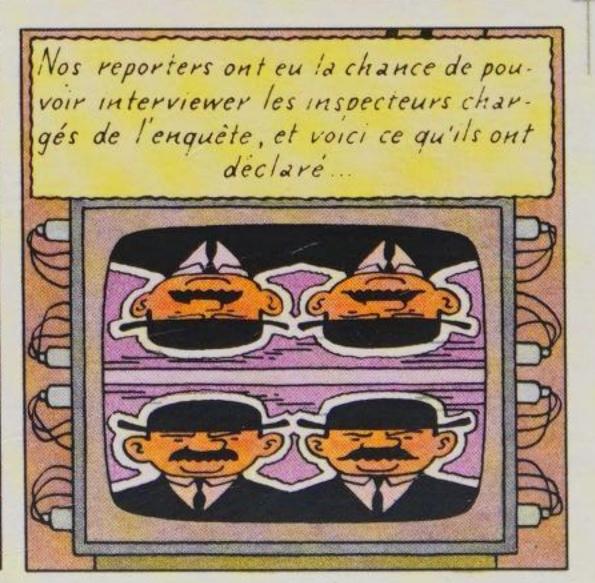
Voilà! C'était peu de chose!

castafiore, sejourne actuellement dans notre pays.





Invitée au château de Moulinsart, la diva y a été victime d'un vol audacieux: une splendide émeraude à disparu dans les circonstances les plus mystérieuses.







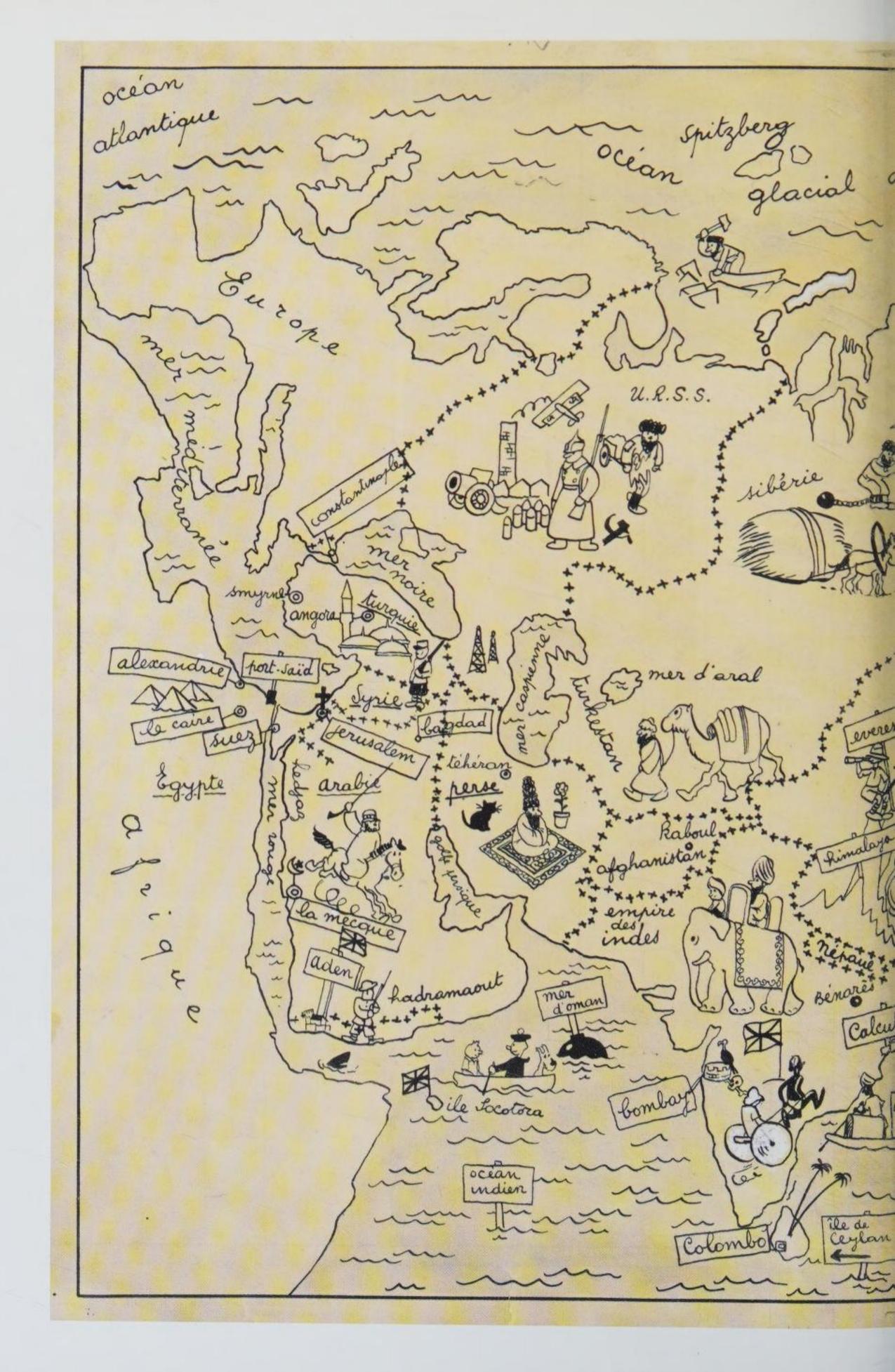
PLANET TINTIN

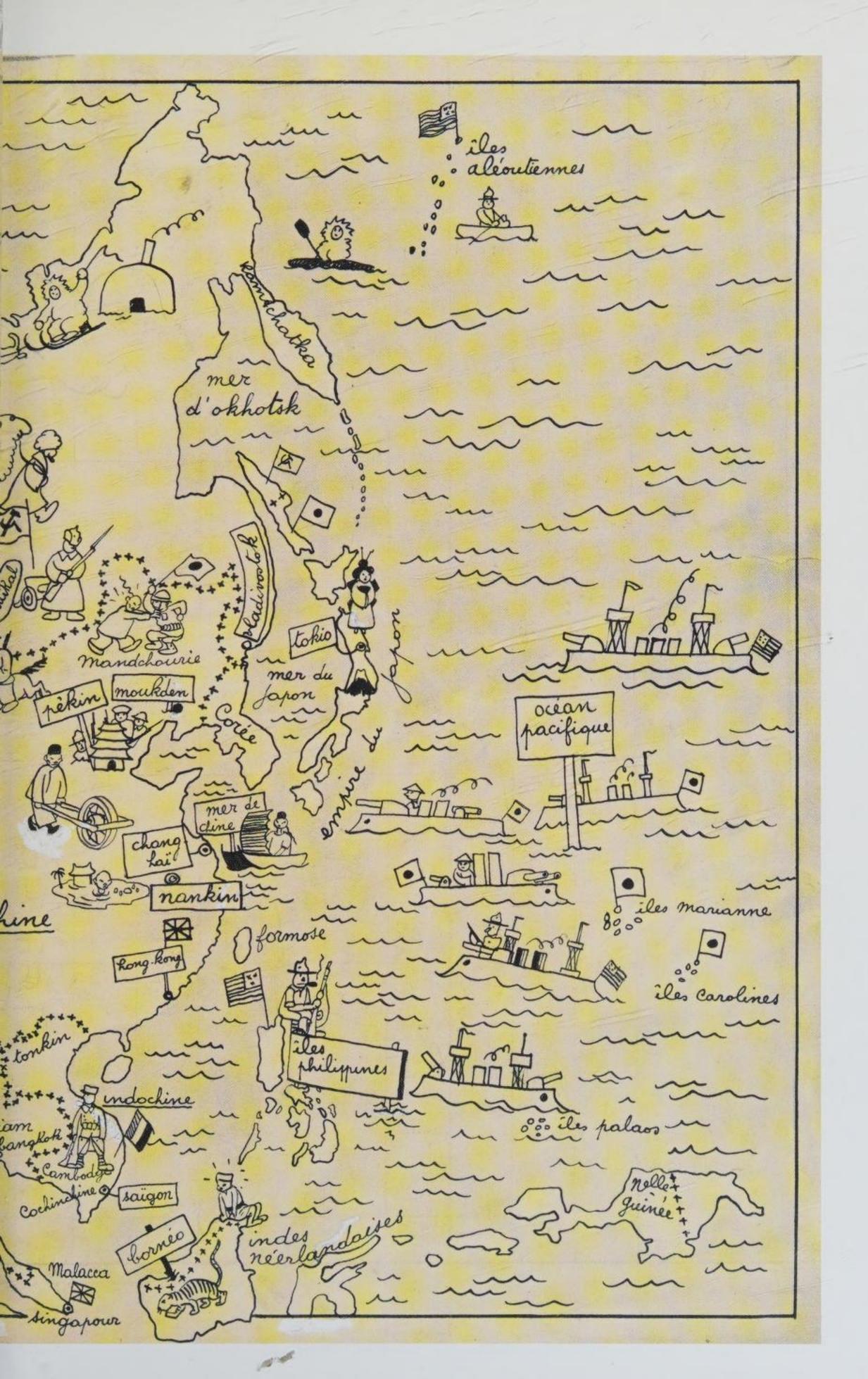
How many dreamers and travelers have traversed the world because of Tintin! It is enough to read or hear accounts of adventurers—globe-trotters, journalists, writers, anthropologists, scientists, mountaineers, explorers, astronauts—to realize that very often the indefatigable reporter was the starting point for their journeys to the unknown. Hergé, for a long time forced to be someone who stayed at home, relied on his hero to realize his exotic dreams for him. It was not until much later that he finally traveled overseas with Fanny Vlamynck. They went to the United States and Taiwan during the 1970s, then to Bali and the Bahamas. From *In the Land of* the *Soviets* in 1929 to *The Picaros* in 1975, Tintin traveled through twenty-two countries and every continent, except Australia, which Flight 714 never reached. And, as noted in a "planisphere" published by the magazine *Geo*, the moon rocket extended his journeys into space.

^{1.} Geo special issue, "Tintin, grand voyageur du siècle," November 2000.

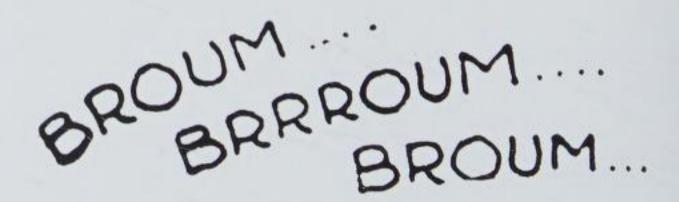


► Map of Asia, announcing Tintin's trip to the East India ink on drawing paper Le Petit Vingtième, December 1, 1932 15.03 × 22.24 in. (382 × 565 mm)





During the course of these journeys, Tintin used every possible means of transport over land, sea, and air. He traversed the planet "by foot, horse, and automobile" with a distinct preference for the motor car, a shared passion with Hergé. Bearing this in mind, one should note in the Louvain museum a model (with Hergé at the wheel!) of an Imperia Mésange TA7, a perfect replica of a superb Belgianmanufactured car that took the author and his first wife, Germaine, to Den Haan, near Ostend, in 1947. Hergé was a lover of elegant sports cars and had a weakness for Italian models, acquiring a Lancia Aprilia, which in his opinion was a "true car." His interest is evident in the attention and detail he gave to both the mechanics and bodywork of the cars throughout The Adventures. In his book Tintin, Hergé et les autos (Tintin, Hergé, and Cars),² Charles-Henri de Choiseul Praslin counts no fewer than seventy-nine different models: from the powerful Amilcar in Land of the Soviets to the bullet- and bomb-proof Mercedes and Kurvi-Tasch-stylized ZIL-111 in *The Picaros*, by way of the vintage Model T Ford in Tintin in the Congo, the Bugatti-inspired sports car in Cigars of the Pharaoh, Mitsuhirato's saloon in The Blue Lotus, the Jeep in Land of Black Gold and Destination Moon, the Thom(p)sons' Citroën 2CV in The Calculus Affair, the Lincoln Zephyr in The Seven Crystal Balls, etc.3

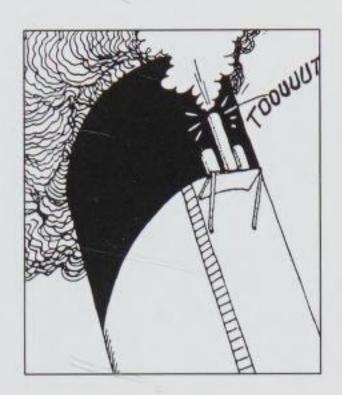


^{2.} Charles-Henri de Choiseul Praslin and Andy Jacobs, *Tintin, Hergé et les autos* (Brussels: Éditions Moulinsart, 2004).

^{3.} Most of the cars have been faithfully reduced to 1/43 scale, together with the relevant characters, in an attractive collection distributed by Atlas Editions.



▲ The Broken Ear India ink, gouache, and pencil on drawing paper Panel (not published in the book) from the page published in Le Petit Vingtième, September 10, 1936 3.38 × 3.26 in. (86 × 83 mm)



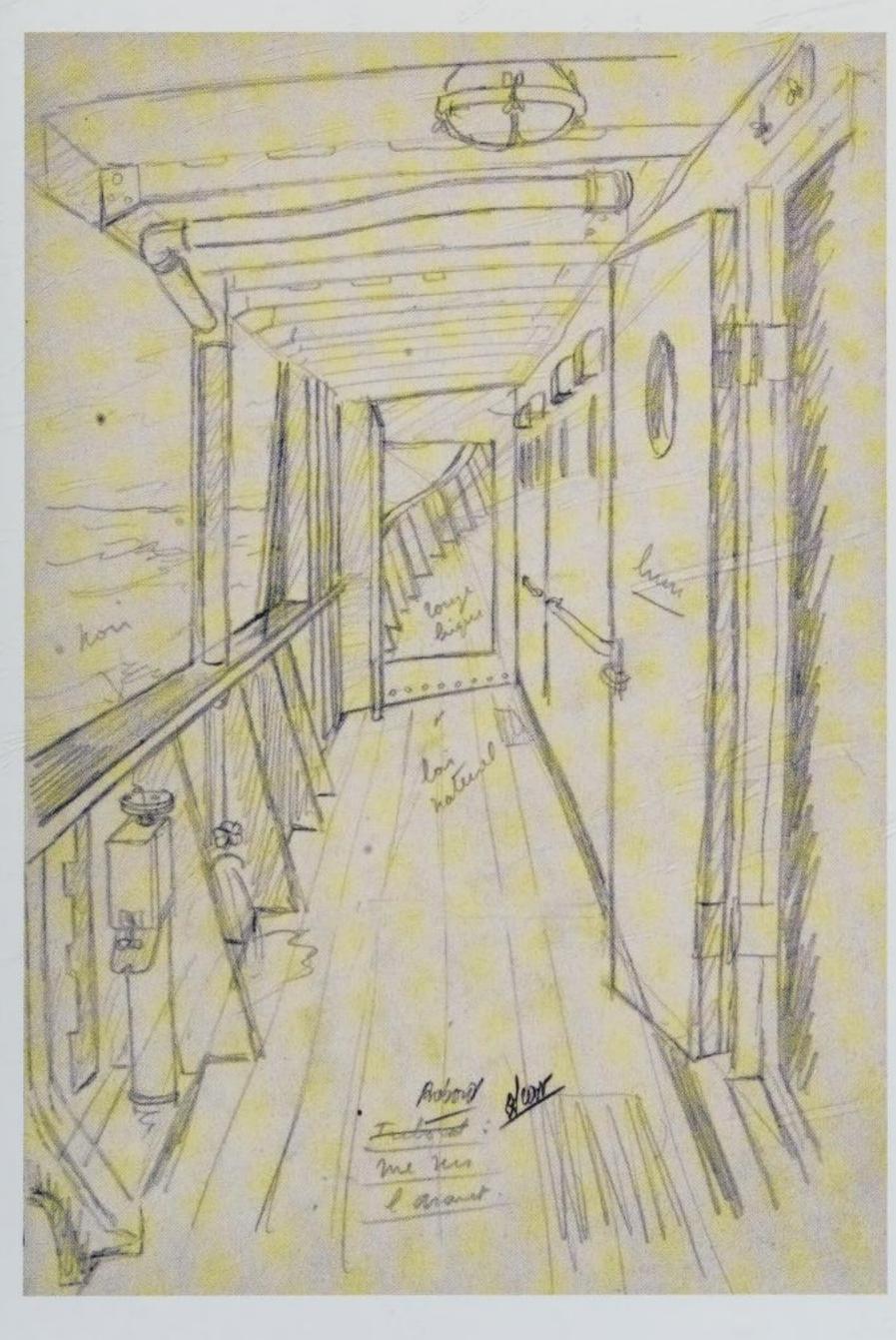
As for the sea, it has played a role from the beginning—in *Tintin in the Congo* and *Tintin in America* (the color version of 1946)—where one can recognize the celebrated ocean liner *Normandie*. In 1999, at a Saint-Nazaire museum, the Association of the 7 Suns organized an exhibition titled *Tintin, Haddock et les bateaux* (Tintin, Haddock, and Boats) featuring the very sites identified in the story of *The Seven Crystal Balls*. One could see Hergé's full fleet with plans, models, and drawings: the *Karaboudjan*, the polar ship *Aurora*, the legendary *Unicorn* in full sail, the steamer *Sirius*, the cargo ship *Pachacamac*, Professor Calculus's shark submarine . . . In the exhibition catalog,⁴ naval historian Yves Horeau recalled that in 1956, Hergé and his assistant Bob De Moor embarked from Antwerp to sketch at sea and develop an accurate picture of the *Ramona* in *The Red Sea Sharks*.

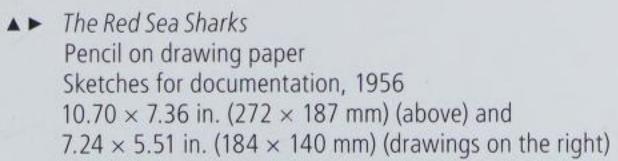
^{4.} Tintin, Haddock et les bateaux (Tintin, Haddock, and Boats), exhibition catalog (Brussels: Éditions Moulinsart, 1999).

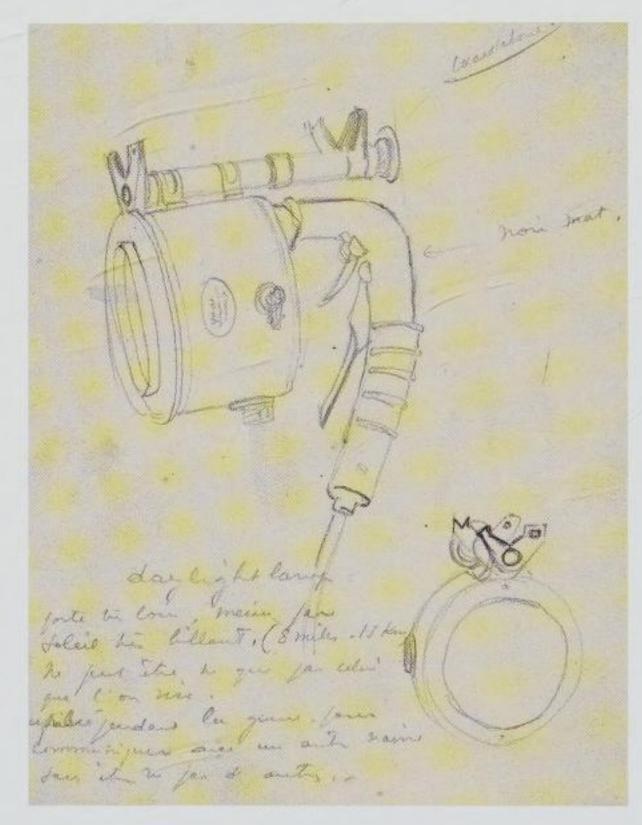


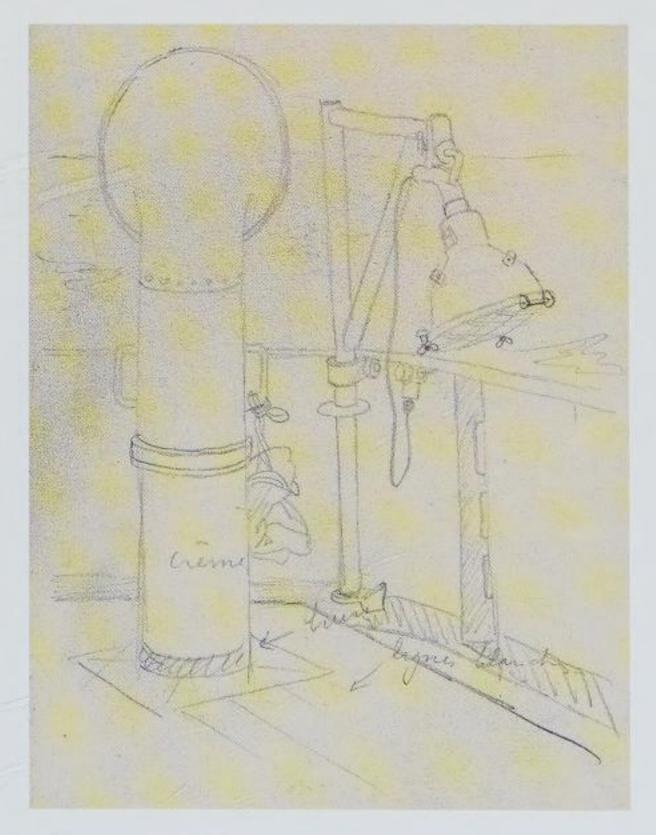


Hergé sketching on board the cargo ship *Reine Astrid*, which sailed between Antwerp and the Scandinavian countries, August 1956





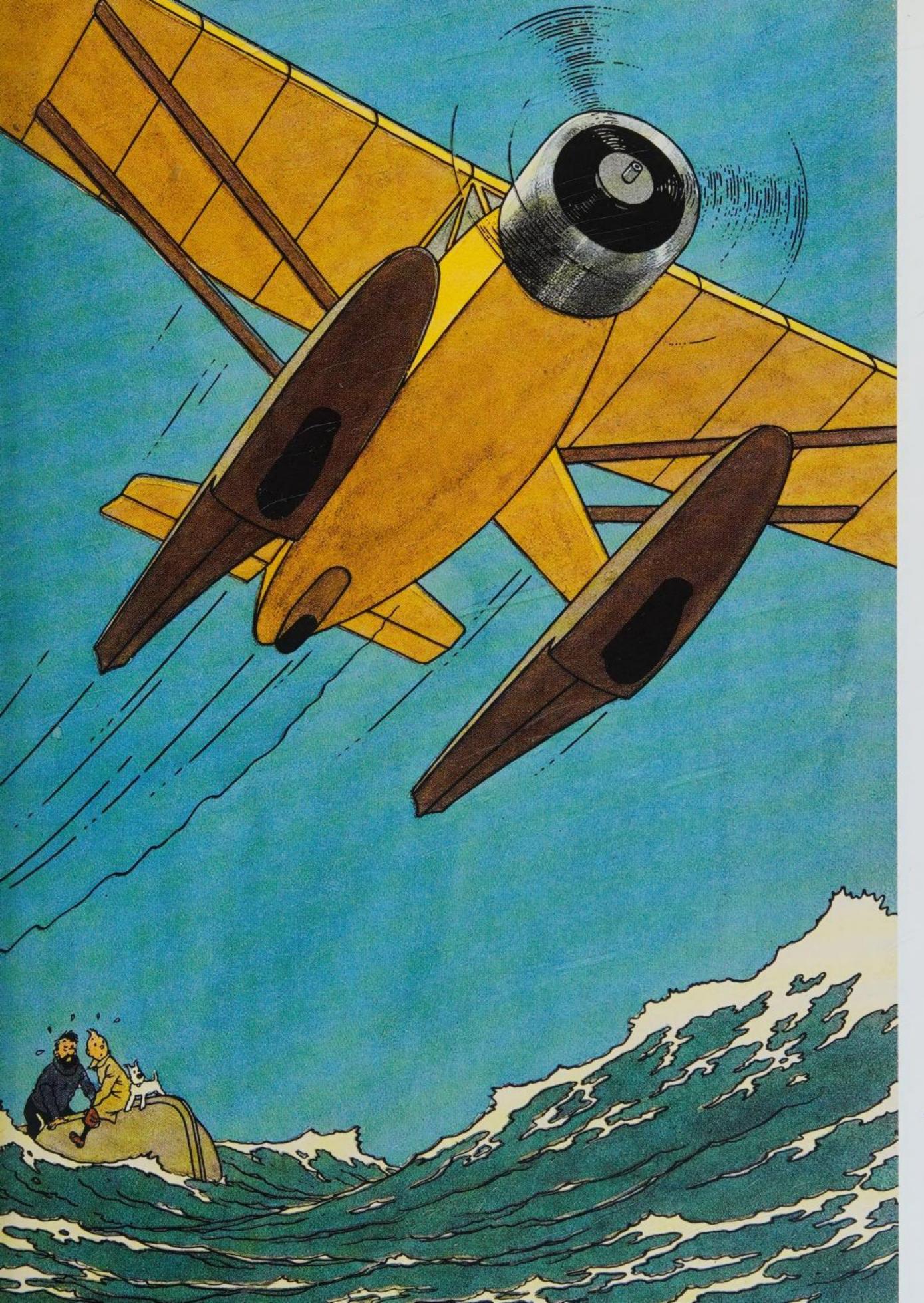




Aircrafts play a prominent role in Hergé's comic strips, and although the redand-white-checked moon rocket tops all the flying machines in Tintin, aircraft in general remained futuristic symbols of adventure in the twentieth century. Hergé already had "old crates" flying over Russian and Congolese skies in 1929 and 1930. Aeronautical progress was rapid: Aviation experts will recognize a de Havilland Puss Moth in *Cigars of the Pharaoh* (1934); Tintin commandeers a German Messerschmitt Bf 109 fighter in *King Ottokar's Sceptre*; yellow-liveried flying boats feature in *The Crab with the Golden Claws, The Shooting Star,* the end of *The Seven Crystal Balls*, and in *Flight 714 to Sydney*. There, a Boeing 707 belonging to the Australian airline Qantas is bound for Sydney, but Tintin and his friends leave it in favor of the supermodern Carreidas 160 swing-wing jet. The most futuristic of Hergé's planes, however, is the fictitious Stratoship H.22, which is central not to Tintin but to *The Adventures of Jo, Zette and Jocko*, created specially for the French children's magazine *Coeurs Vaillants* in 1936.

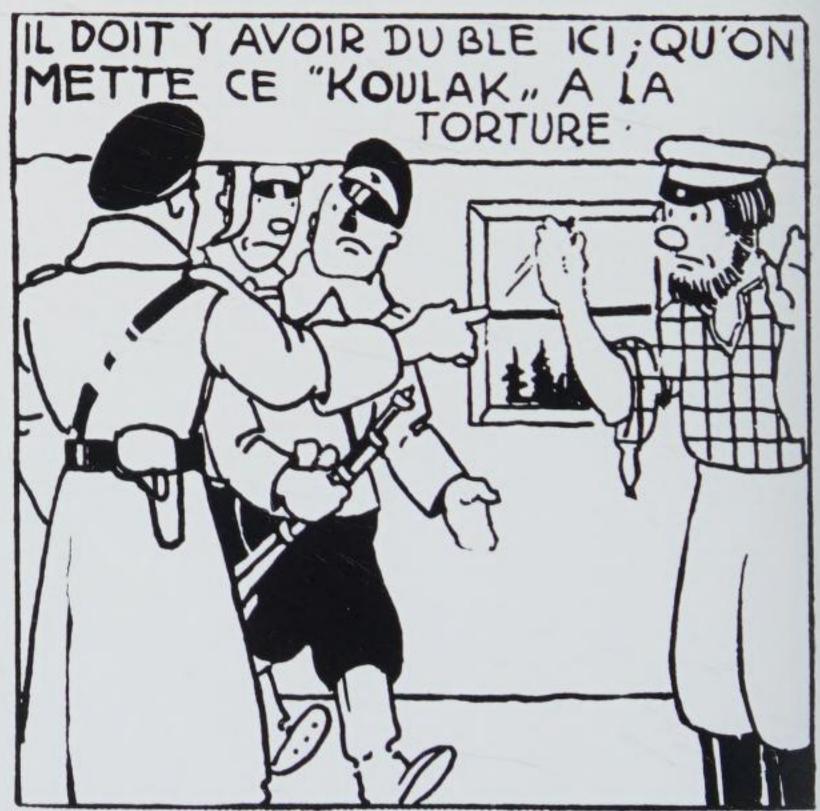
Whether on foot or by horse, camel, automobile, boat, or airplane, Tintin allows us to travel inside the mind of Hergé, this "Jules Verne of human sciences," who, according to Michel Serres,⁵ "has drawn the beauty of the world, its languages, its cultures, its customs."

^{5.} Michel Serres, Hergé, mon ami (Brussels: Éditions Moulinsart, 2000).

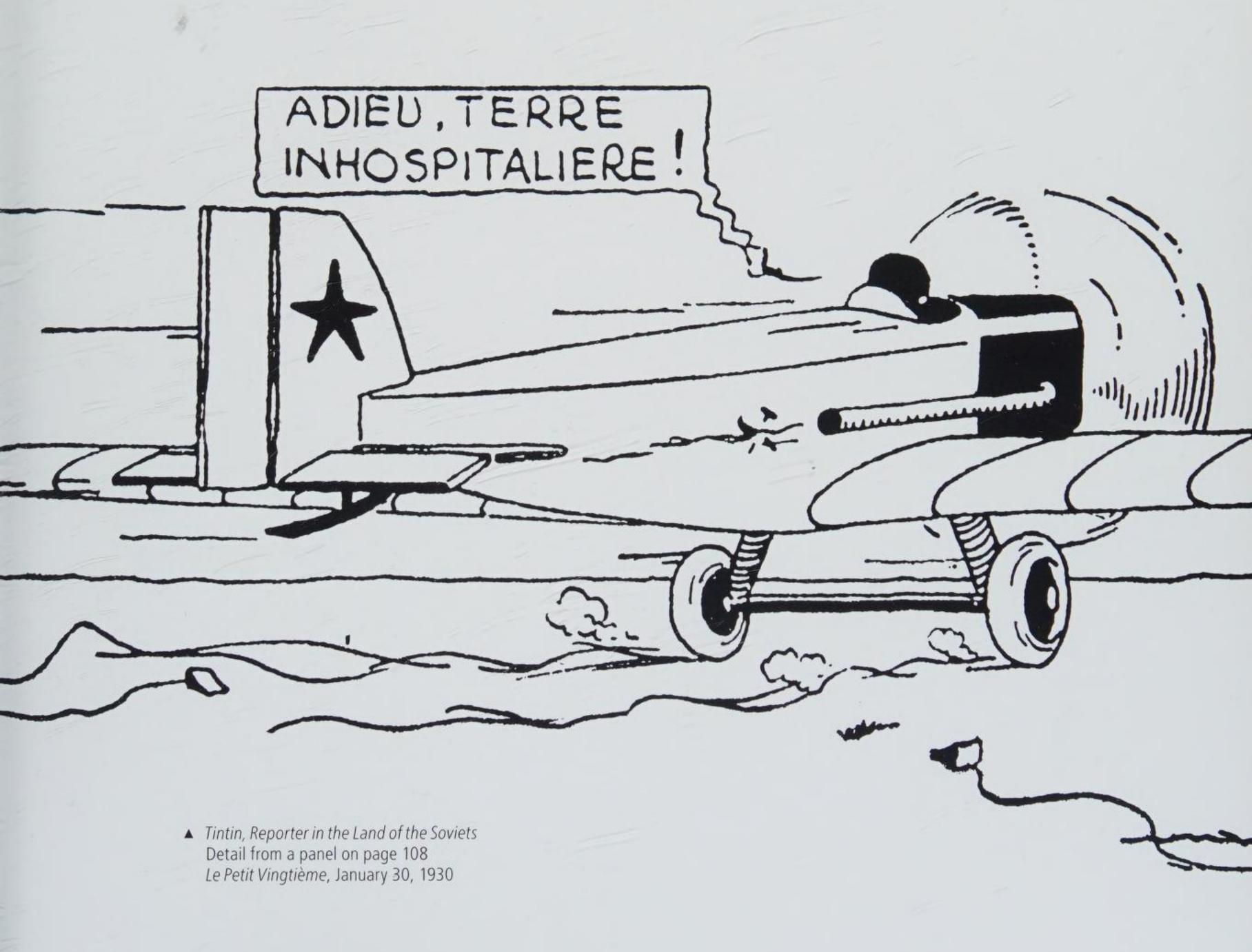


◆ The Crab with the Golden Claws
Watercolor and gouache on
printed proof
Color proof of page 21 of the
book, 1943
Private collection
7.09 × 9.84 in. (180 × 250 mm)





▲ Tintin, Reporter in the Land of the Soviets
Panels from pages 78 and 80
Le Petit Vingtième, October 17, 1929





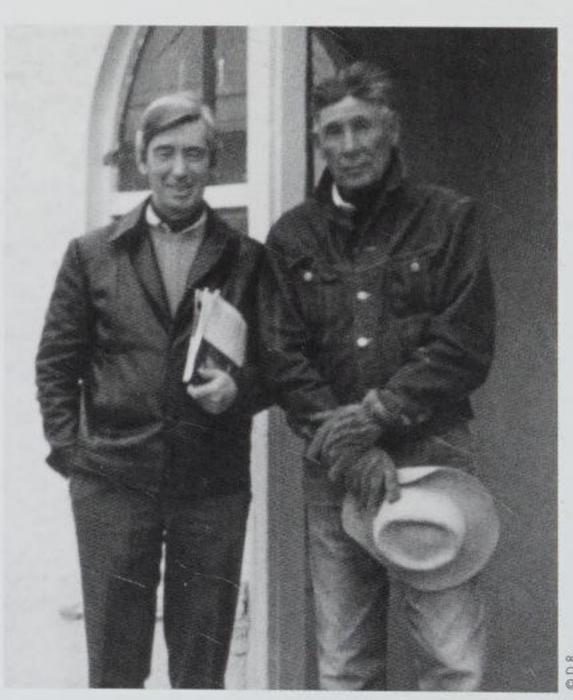
► Tintin in the Congo
India ink, gouache, and collage with tracing paper on drawing paper
Page 19 of the future color edition,
1943
14.33 × 10.43 in. (364 × 265 mm)





Hergé on the trail of *Tintin in America*, South Dakota, May 1971





Hergé visits Edgar Red Cloud, the great-great-grandson of Red Cloud, the celebrated Native American chief, Pine Ridge, South Dakota, April 1971

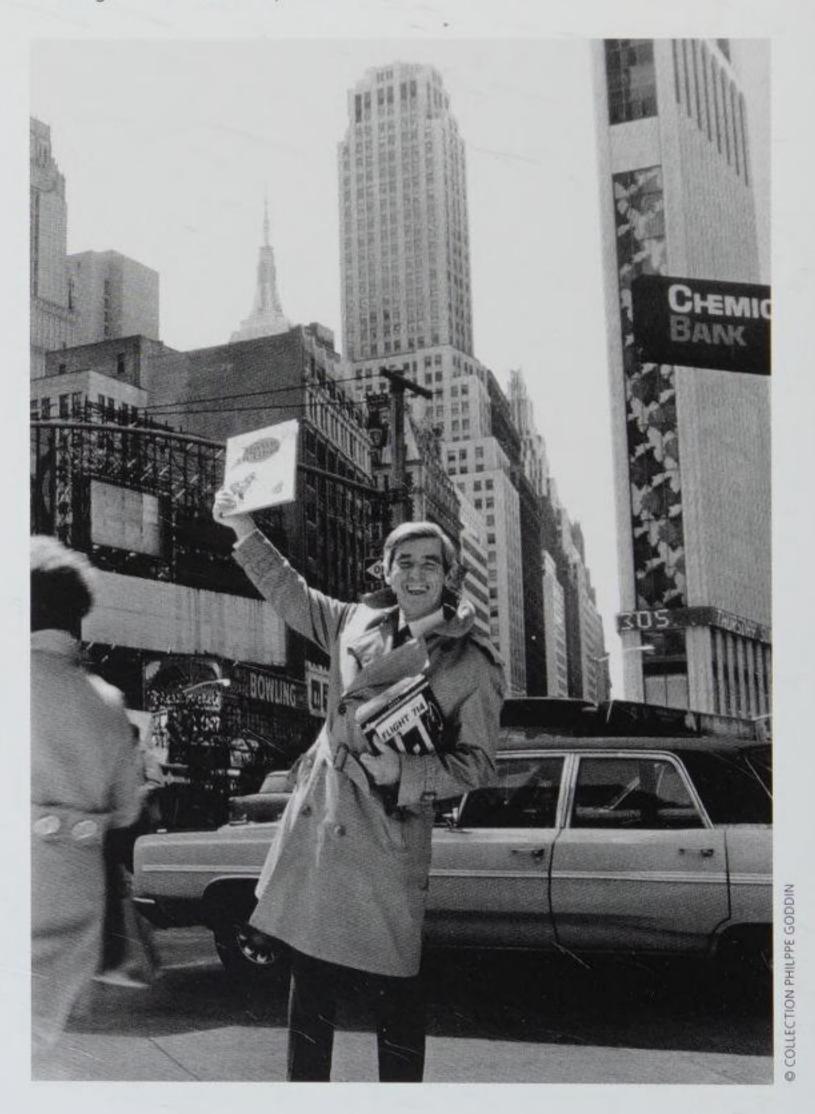


▲ Tintin in America
Panel from page 35
India ink, watercolor, and gouache on drawing paper
Le Petit Vingtième, December 31, 1931
6.25 × 6.73 in. (159 × 171 mm)





- ◄ Hergé presenting an original page dedicated to the mayor of New York at a reception at City Hall, 1972
- ▼ Hergé in New York, April 1972



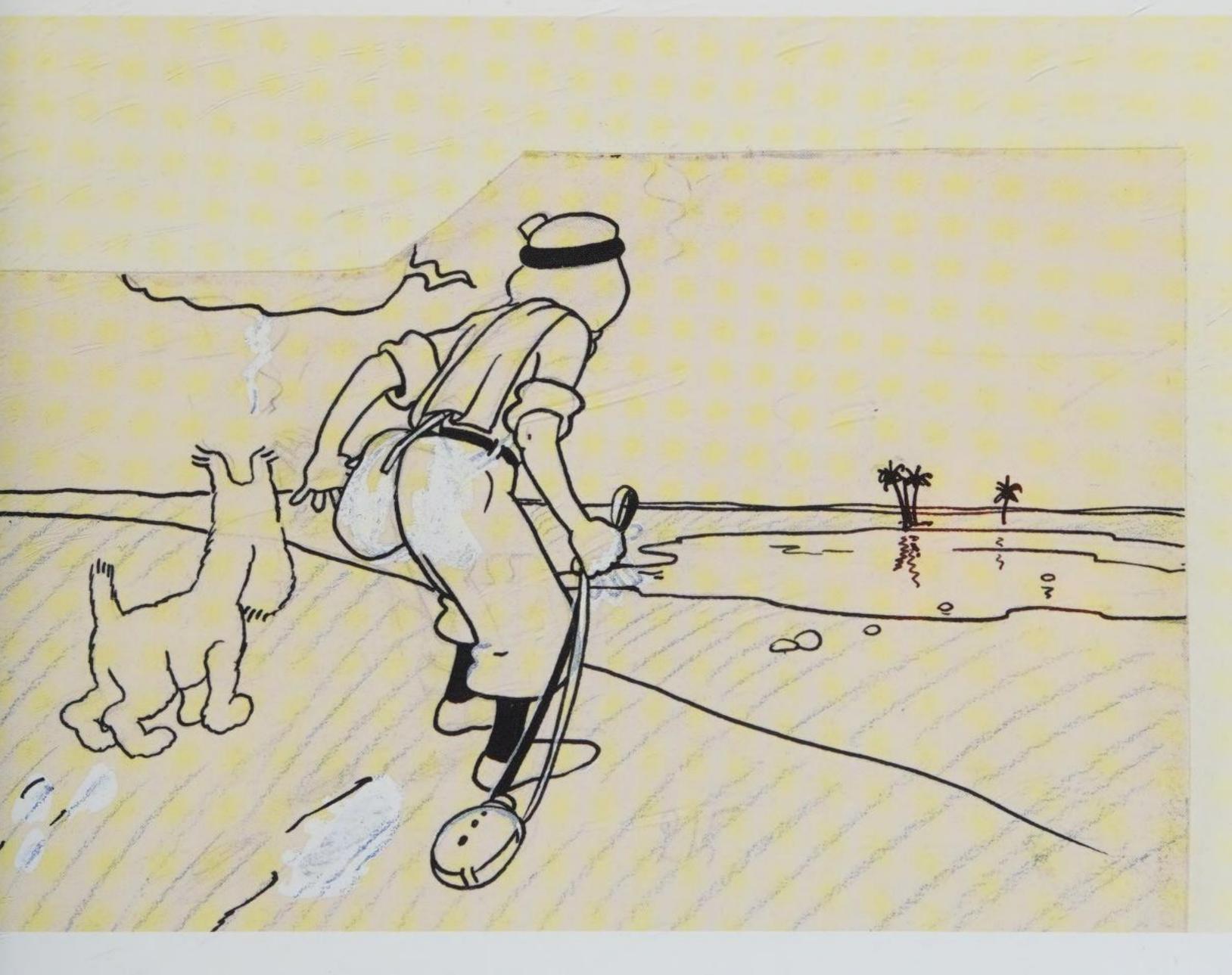
◄ Illustration executed to mark Hergé's trip to New York for the first International Congress of Comics Private collection



◆ Tintin in America
Inset plate for the second edition of the book (outline illustration superimposed on tracings with indications of coloring), 1936
8.26 × 5.90 in. (210 × 150 mm)







Cigars of the Pharaoh
 Detail of a panel from page 21
 India ink, watercolor, and gouache on drawing paper
 Le Petit Vingtième, January 26, 1933
 6.88 × 7.16 in. (175 × 182 mm)

▲ Cigars of the Pharaoh
Detail of a panel from page 42
India ink, colored pencil, and gouache on drawing paper
Le Petit Vingtième, April 27, 1933
6.88 × 7.63 in. (175 × 194 mm)



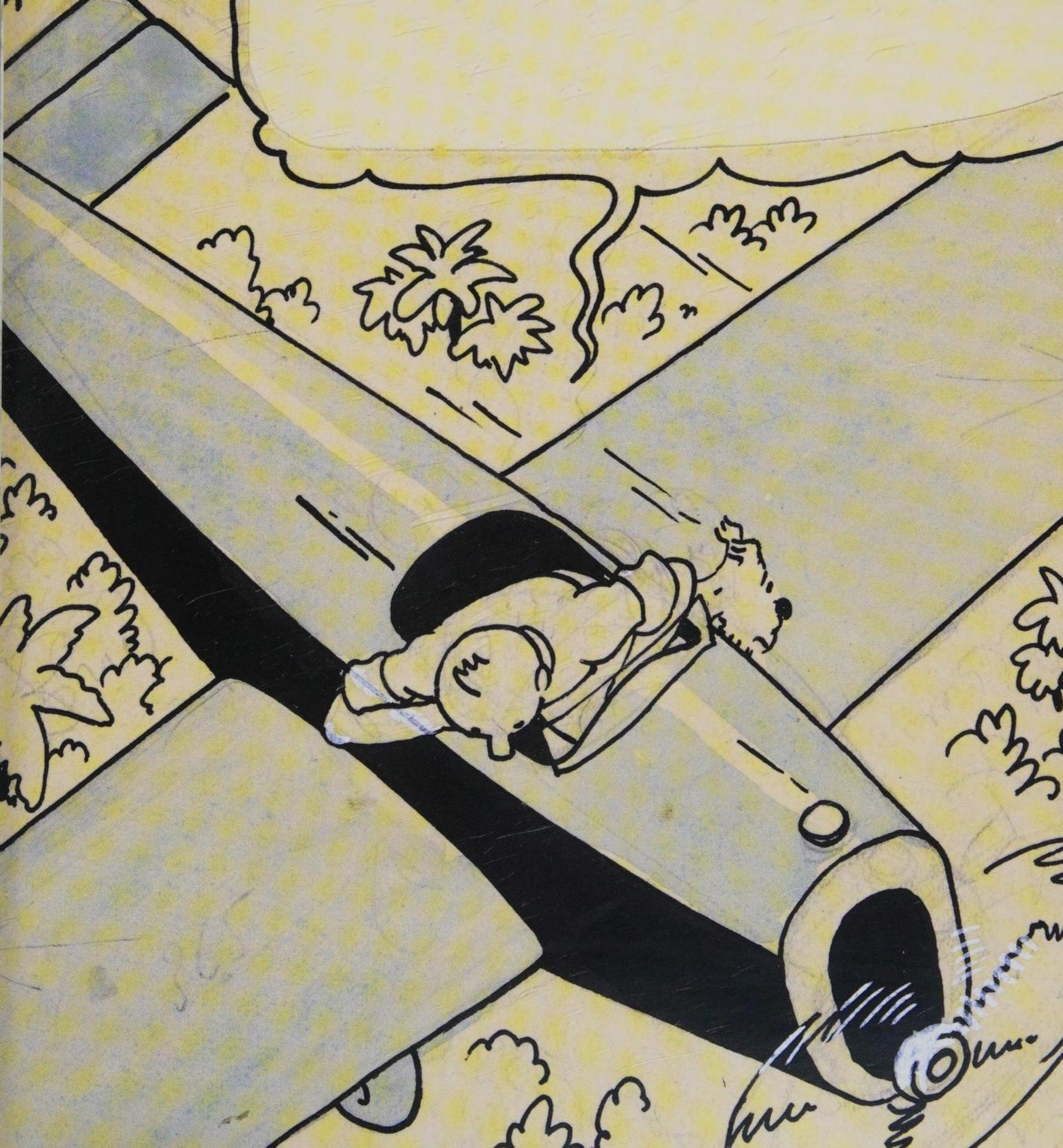
- ▲ Cigars of the Pharaoh
 Panel from page 56
 India ink, watercolor, and gouache on drawing paper
 Le Petit Vingtième, June 15, 1933
 6.89 × 6.97 in. (175 × 177 mm)
- ► Cigars of the Pharaoh

 Detail of a panel from page 59

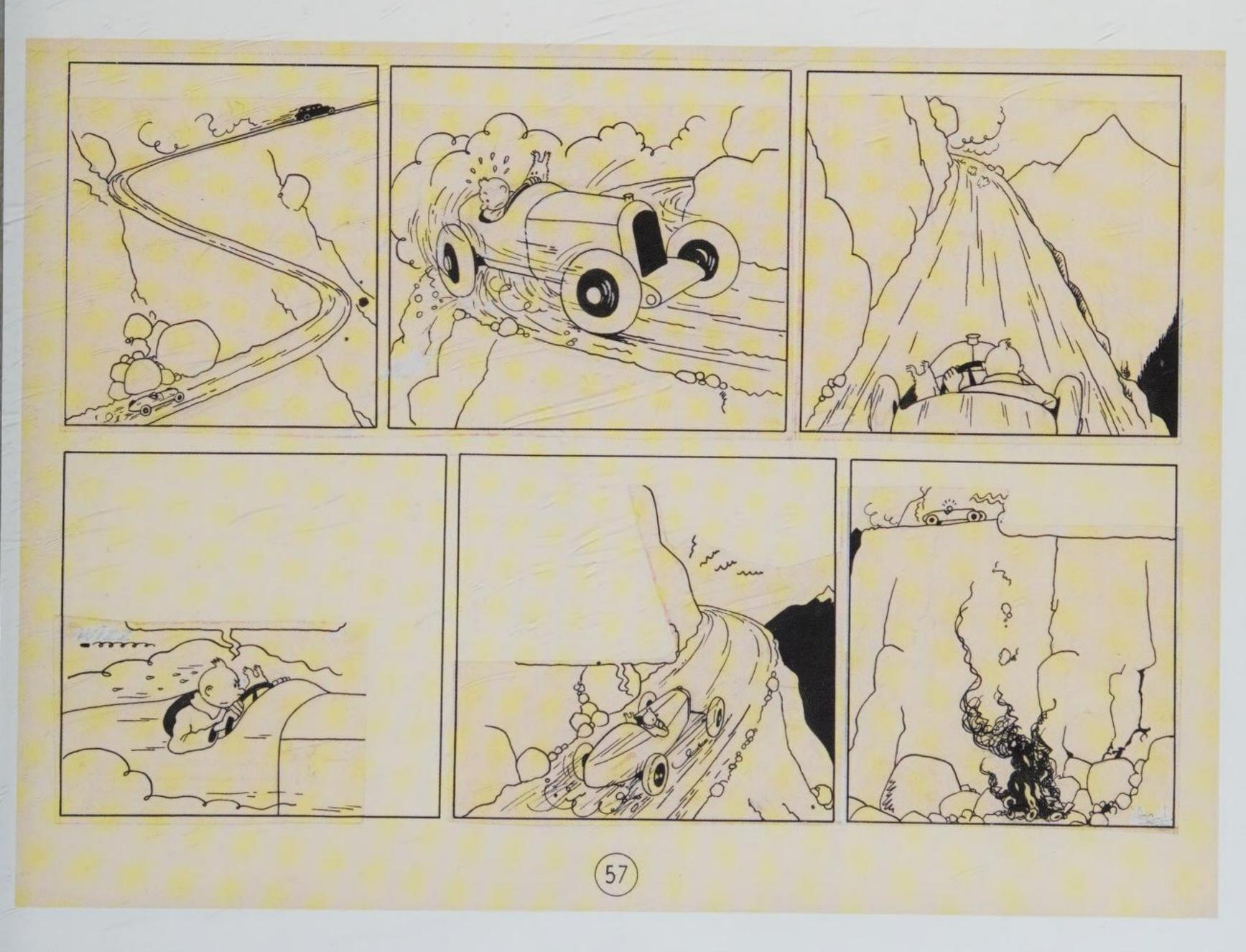
 India ink, watercolor, and gouache on drawing paper

 Le Petit Vingtième, June 29, 1933

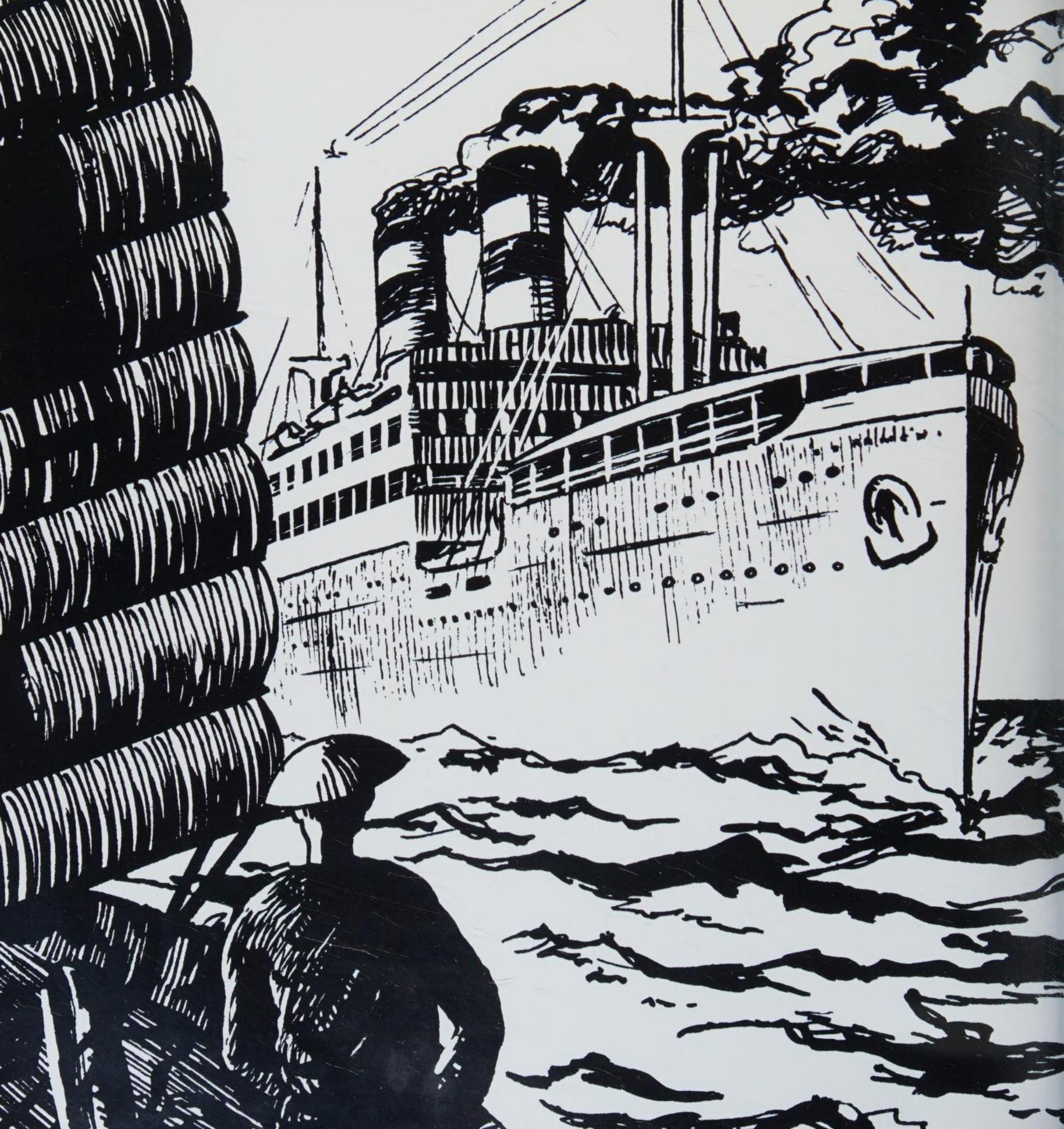
 6.88 × 6.73 in. (175 × 171 mm)







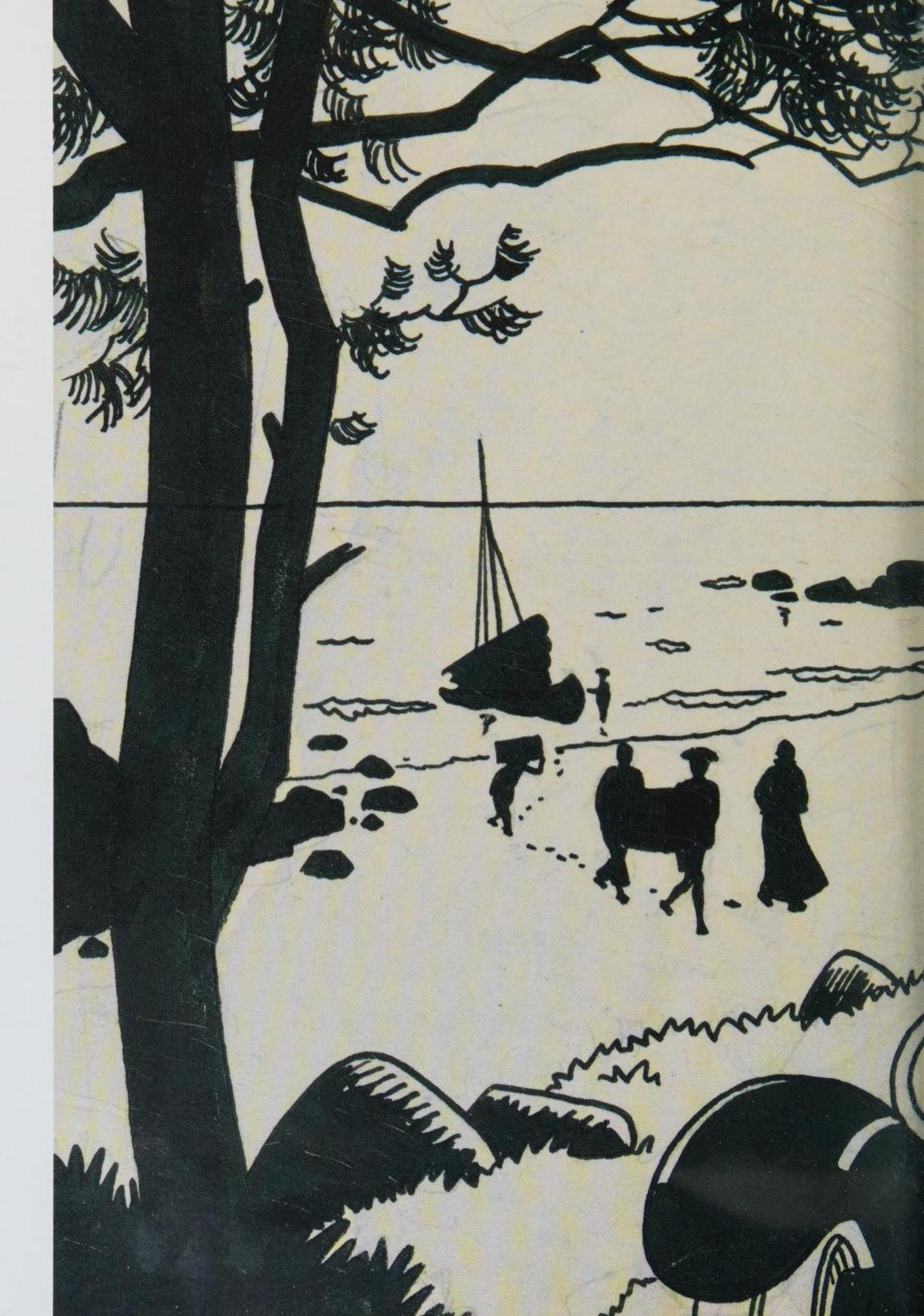
▲ Cigars of the Pharaoh
India ink and gouache on drawing paper
Fragments from page 114 (black-and-white edition),
reformatted for page 58, 1933
16.69 × 23.43 in. (424 × 595 mm)





Tintin Has Left China! Cover illustration Le Petit Vingtième, November 8, 1934

▲ The Blue Lotus Watercolor and gouache on printed proof Panel from the color proof of page 6 of the color edition of the book, 1945 4.78 × 7.08 in. (121.5 × 180 mm)



► The Blue Lotus

Detail of a panel from page 31

India ink, watercolor, and gouache on drawing paper

Le Petit Vingtième, November 22, 1934

19.68 × 13.77 in. (500 × 350 mm)



► The Blue Lotus
Panel from page 88
India ink, watercolor, and gouache on drawing paper
Le Petit Vingtième, June 6, 1935
6.45 × 7.95 in. (164 × 202 mm)



- The Broken Ear
 India ink, watercolor, and gouache on drawing paper
 Page 50 for the future color edition, 1942
 18.03 × 13.07 in. (458 × 332 mm)
- ► The Broken Ear

 Watercolor and gouache on printed proof
 Detail of the color proof of the cover
 illustration for the book, 1942
 12.99 × 9.44 in. (330 × 240 mm)





▲ Tintin at Kiltoch
India ink, colored pencil, watercolor, and gouache on drawing paper
Cover illustration of Le Petit Vingtième, January 20, 1938 (later colored by Hergé to be given to an acquaintance)
6.88 × 6.88 in. (175 × 175 mm)
Private collection

► The Black Island
Detail of a panel from page 47
of the color edition, 1942







 6.88×6.88 in. (175 × 175 mm)

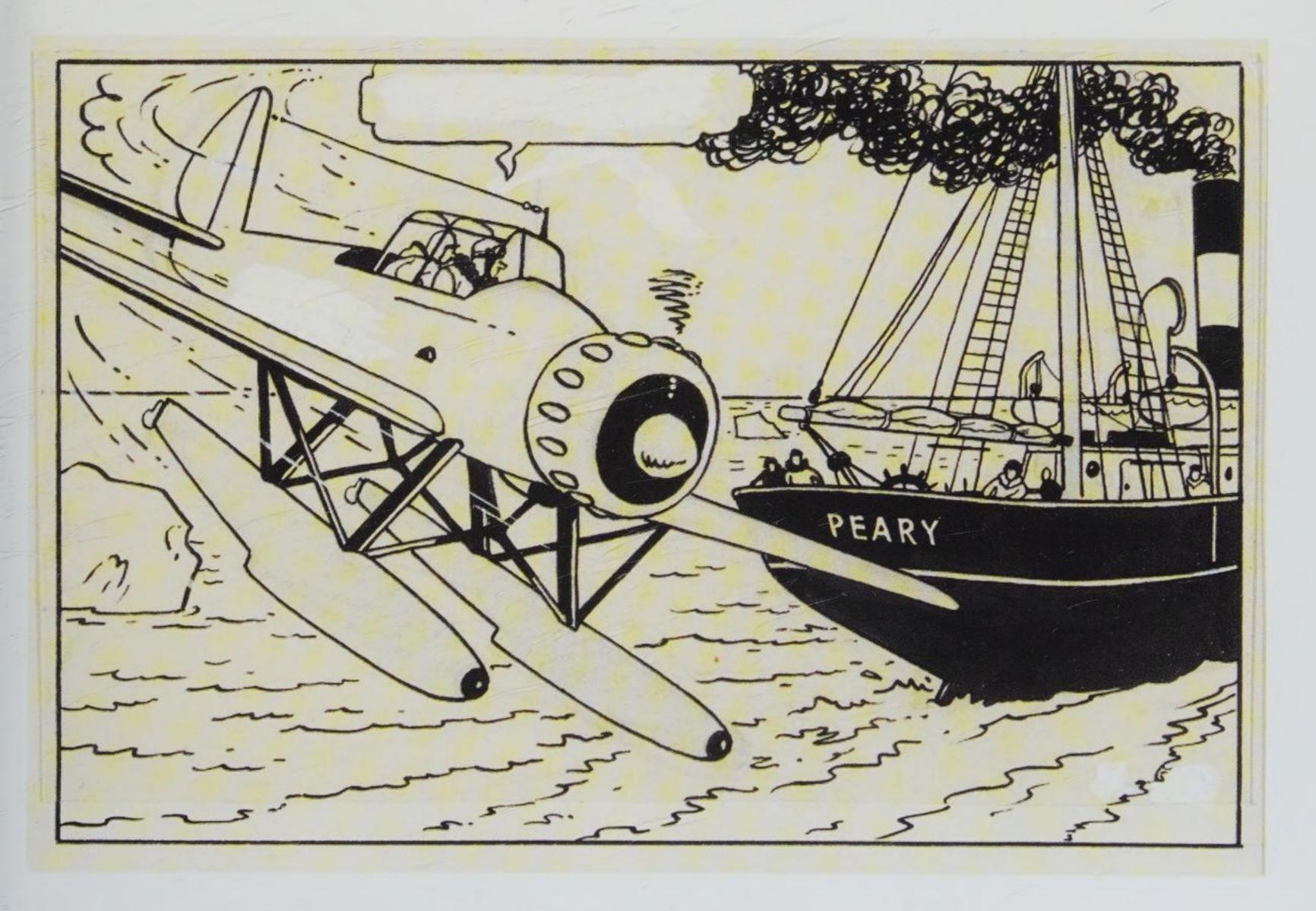




- ◆ The Crab with the Golden Claws

 Detail from the illustration for the second inset plate integrated in the book, 1941
- ▲ Proof of a puzzle of The Crab with the Golden Claws (1943), edited by Cartonnages Dubreucq





The Shooting Star
 India ink, watercolor, pencil, and gouache on drawing paper
 Detail of a panel taken from the strip published in Le Soir, October, 27, 1941
 4.40 × 4.72 in. (112 × 120 mm)

▲ The Shooting Star
India ink and watercolor on drawing paper
Panel from the strip published in Le Soir, February 6, 1942
4.25 × 6.41 in. (108 × 163 mm)



Hergé in the Jeu de Balle flea market in the heart of the Marolles district of Brussels, 1968. It was here that Tintin found the model of *The Unicorn*.





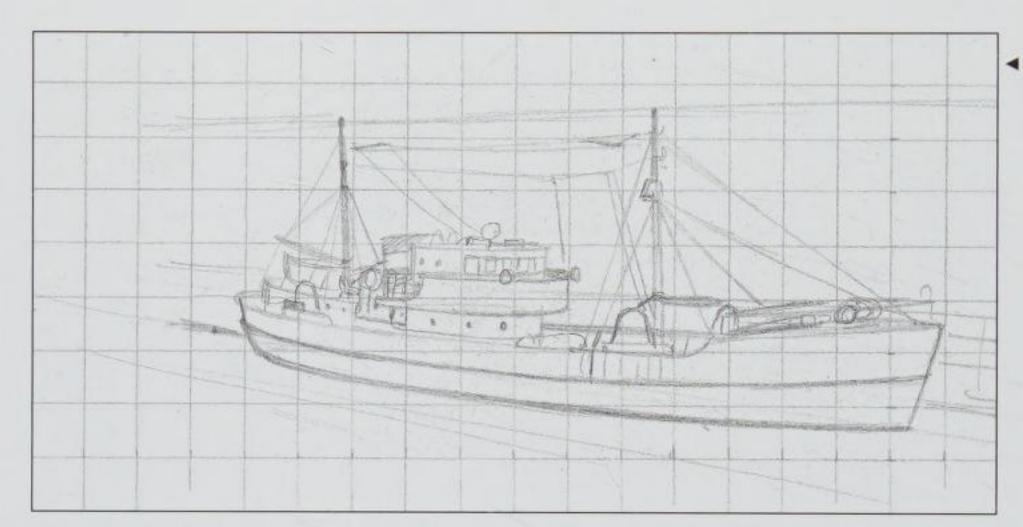






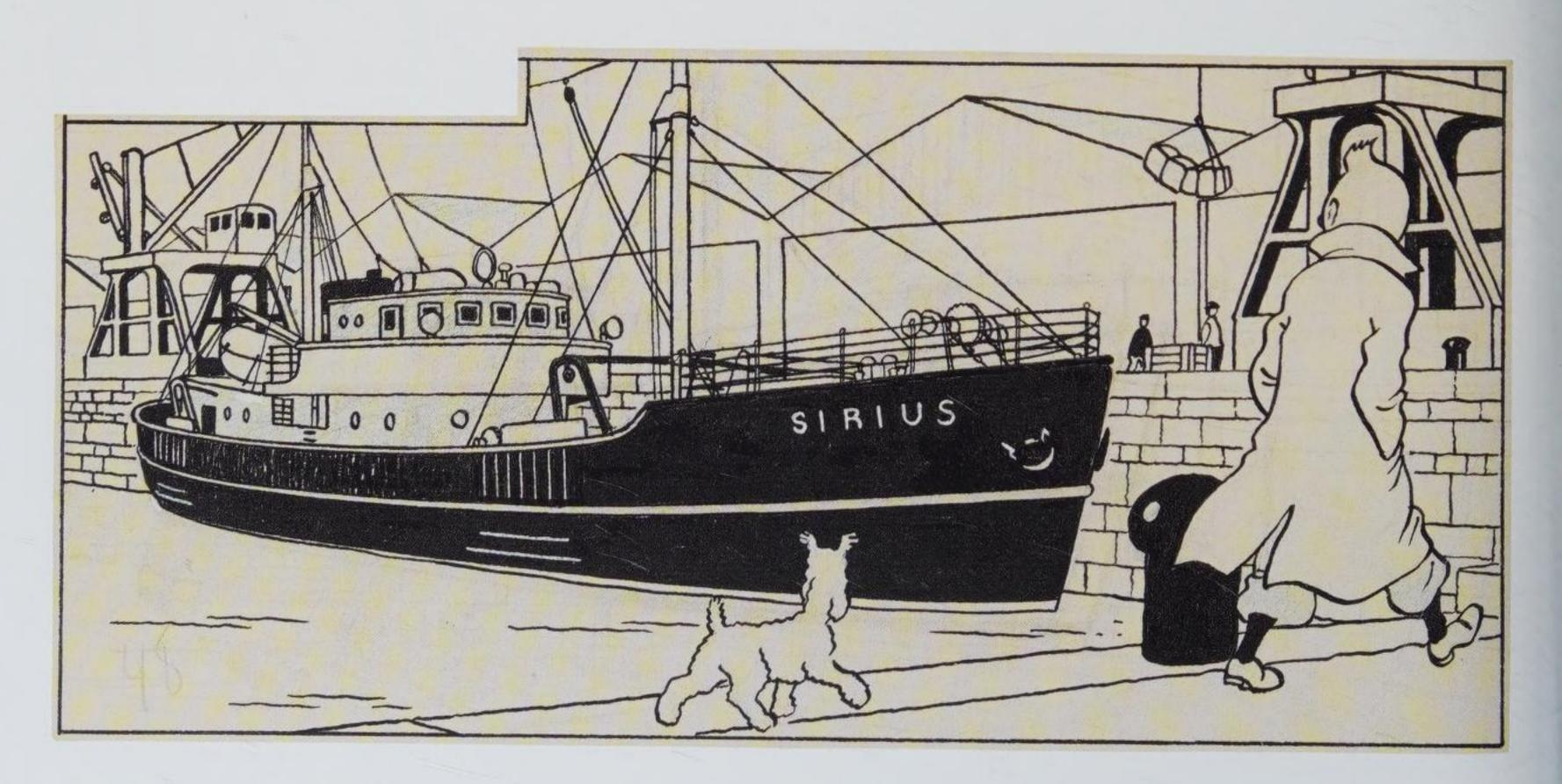


The Secret of the Unicorn
Watercolor and gouache on printed proof
Strips from the color proof of page 1 of the book, 1943 4.25×6.41 in. (108 \times 163 mm)



■ Sketch of the model of the trawler

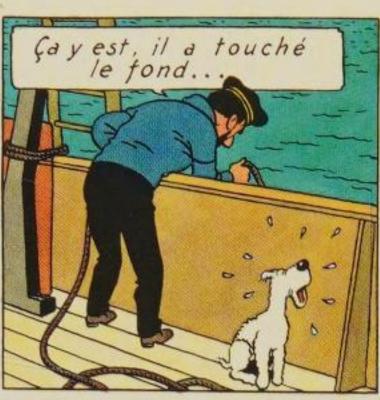
John 0.88, 1943



▲ Red Rackham's Treasure India ink, pencil, colored pencil, and gouache on drawing paper Panel (not published in the book) from the strip published in Le Soir, March 24, 1943 4.05 × 8.66 in. (103 × 220 mm)









Red Rackham's Treasure
 Watercolor and gouache on printed proof
 Color proof of page 40 of the book, 1943
 9.84 × 7.08 in. (250 × 180 mm)









► Red Rackham's Treasure
India ink, gouache, and watercolor
on drawing paper
Detail of a panel from page 26 of
the book, 1944
8.85 × 13.11 in. (225 × 333 mm)





Hergé was inspired by one of the most beautiful châteaux of the Loire: Cheverny, the model for Marlinspike Hall.





▲ Red Rackham's Treasure India ink, watercolor, and gouache on drawing paper Detail of a panel from the strip published in Le Soir, September 13, 1943 4.25 × 13.11 in. (108 × 333 mm)

▲ Red Rackham's Treasure India ink, watercolor, and gouache on drawing paper Detail of panel from page 62 of the book, 1944 9.45 × 13.11 in. (240 × 333 mm)



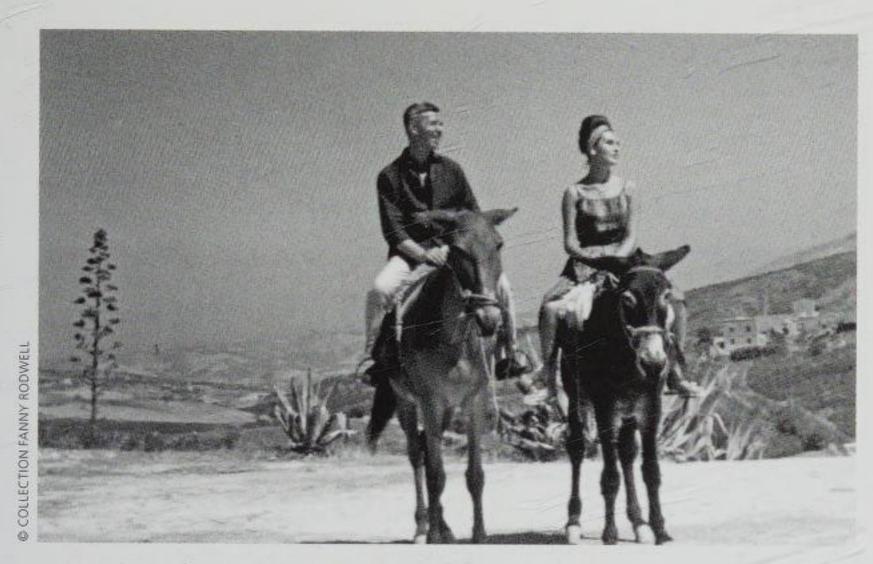


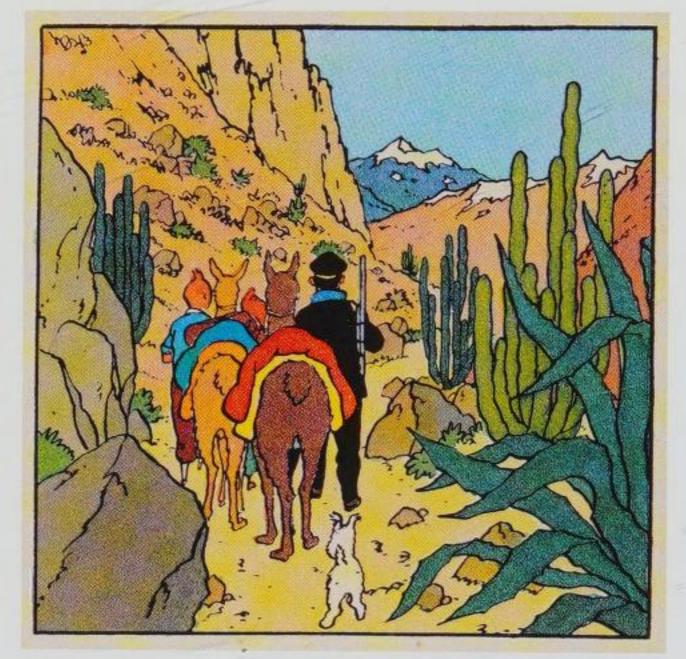
- ▲ The Seven Crystal Balls
 Watercolor and gouache on printed proof
 Panel from the color proof of page 55 of the book,
 1947
 2.32 × 2.36 in. (59 × 60 mm)
- ► The Seven Crystal Balls
 India ink and gouache on drawing paper
 Detail of a panel from page 56 of the book, 1946
 4.25 × 5.78 in. (108 × 147 mm)



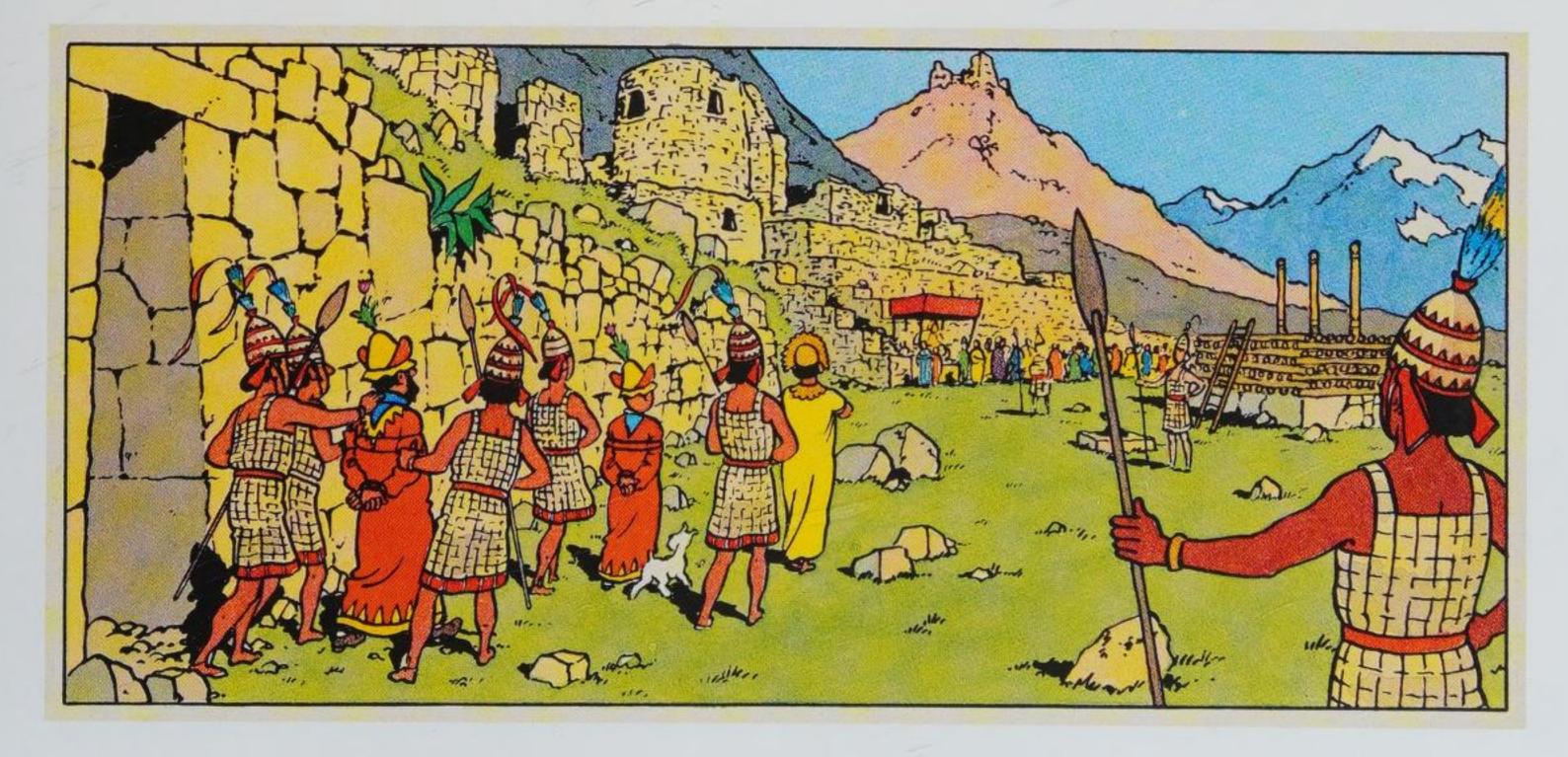


▶ Prisoners of the Sun Watercolor and gouache on printed proof Detail of the color proof of the book cover illustration, 1949 12.99 × 10.62 in. (330 × 270 mm)

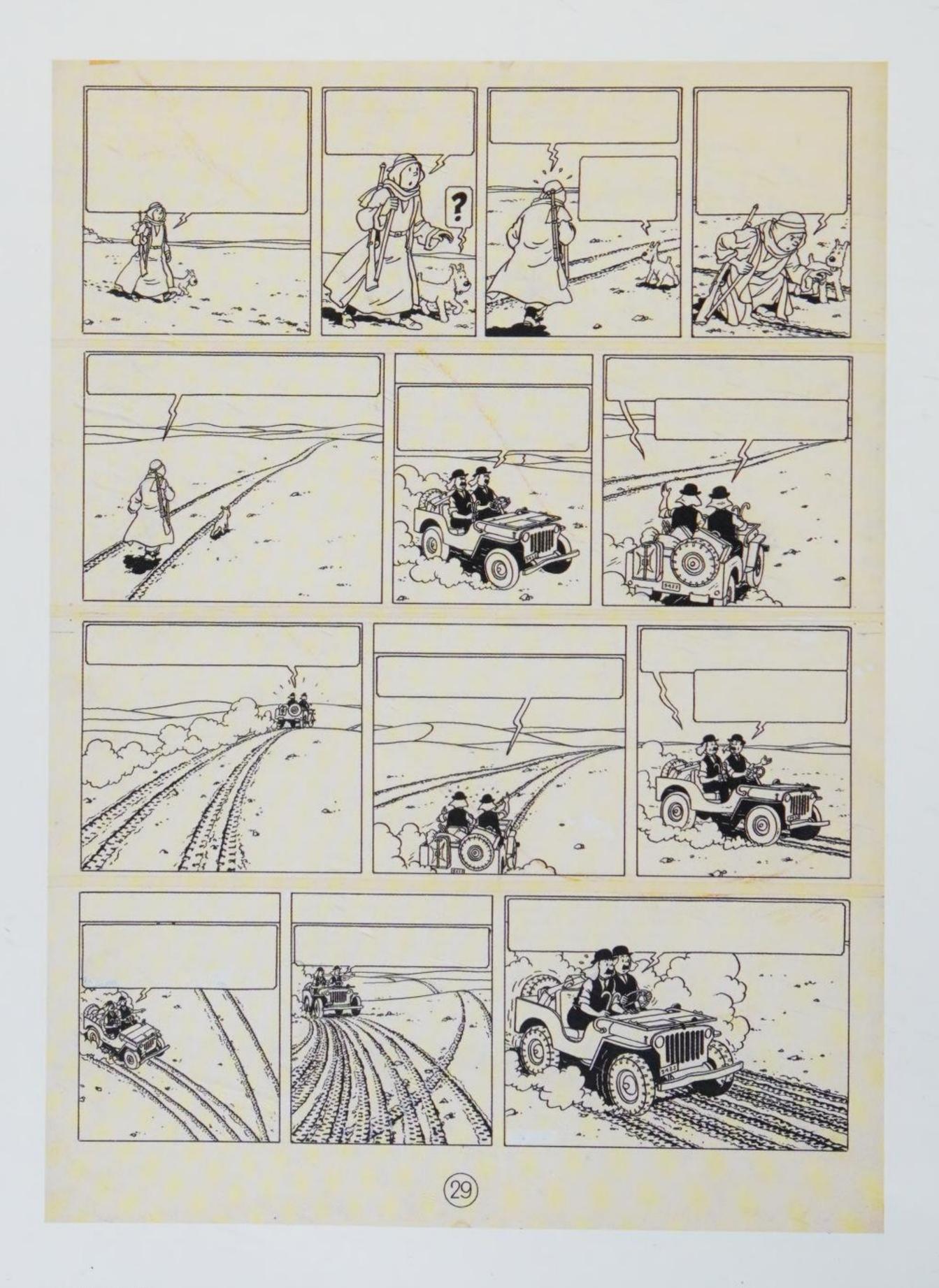




▲ Hergé traveling with Fanny in Sicily, Autumn 1962



▶ Prisoners of the Sun Watercolor on printed proof Panel from the color proof of page 56 of the book, 1949 2.28 × 5.00 in. (58 × 127 mm) A ► Prisoners of the Sun Watercolor and gouache on printed proof Panel from the color proof of page 22 of the book, 1949 2.28 × 2.28 in. (58 × 58 mm)

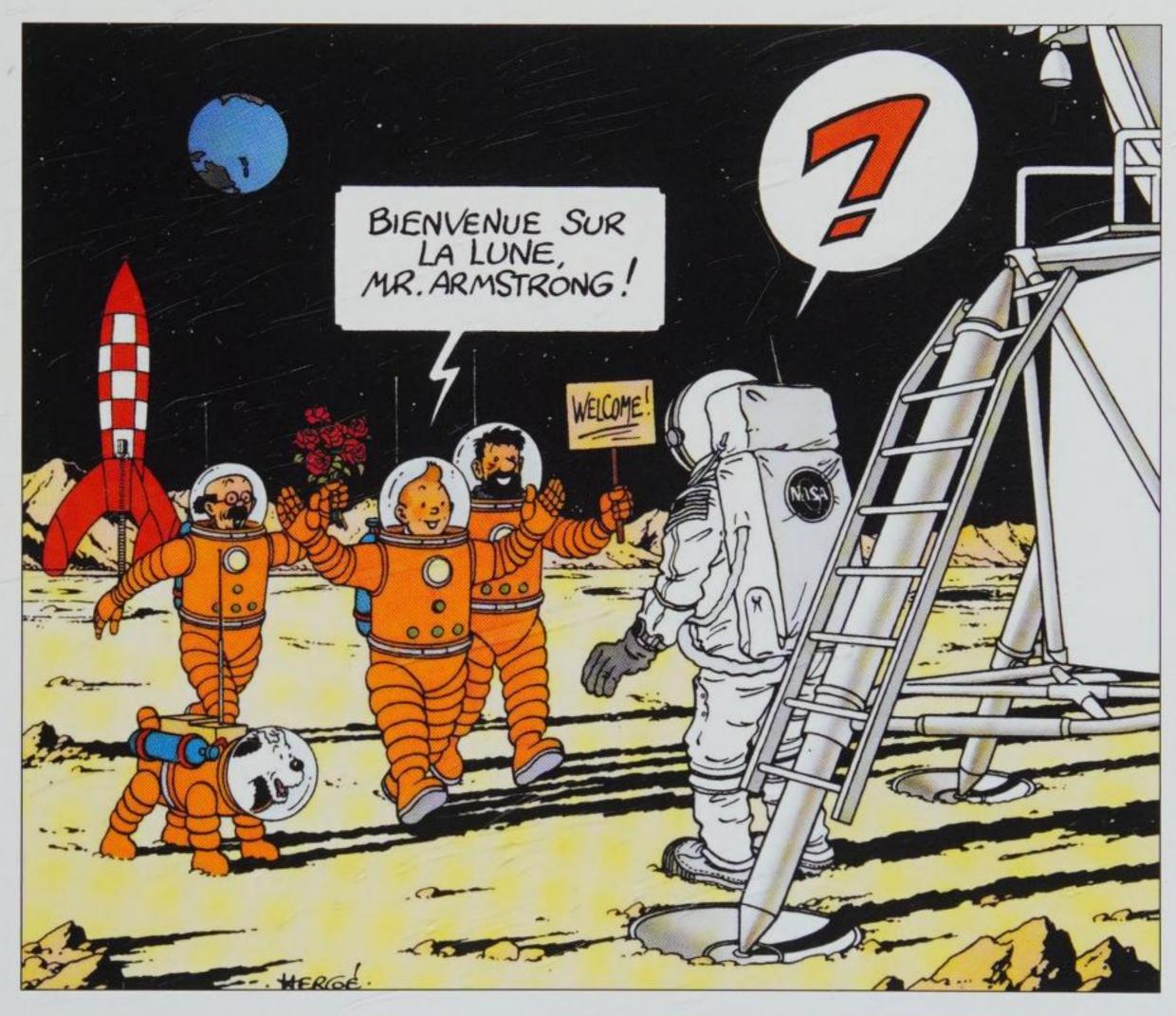


- ✓ Land of Black Gold
 India ink and gouache on drawing paper
 Page 29, published in Tintin magazine, April 14, 1949
 17.59 × 12.75 in. (447 × 324 mm)
- ▼ Land of Black Gold

 Detail of a panel from page 26, published in Tintin magazine, March 17, 1949



Compris. Nous attendons vos instructions.



- ▲ In 1969, to immortalize man's first steps on the moon, Hergé executed this illustration for the advertising agency Dechy.
- ► Hergé with Frank Borman, who was passing through Brussels in 1969. The American astronaut was a member of the Apollo VIII mission, which orbited the moon.
- Explorers on the Moon Watercolor and gouache on printed proof Panel from the color proof of page 13 of the book, 1953 7.28×7.36 in. (185 × 187 mm)

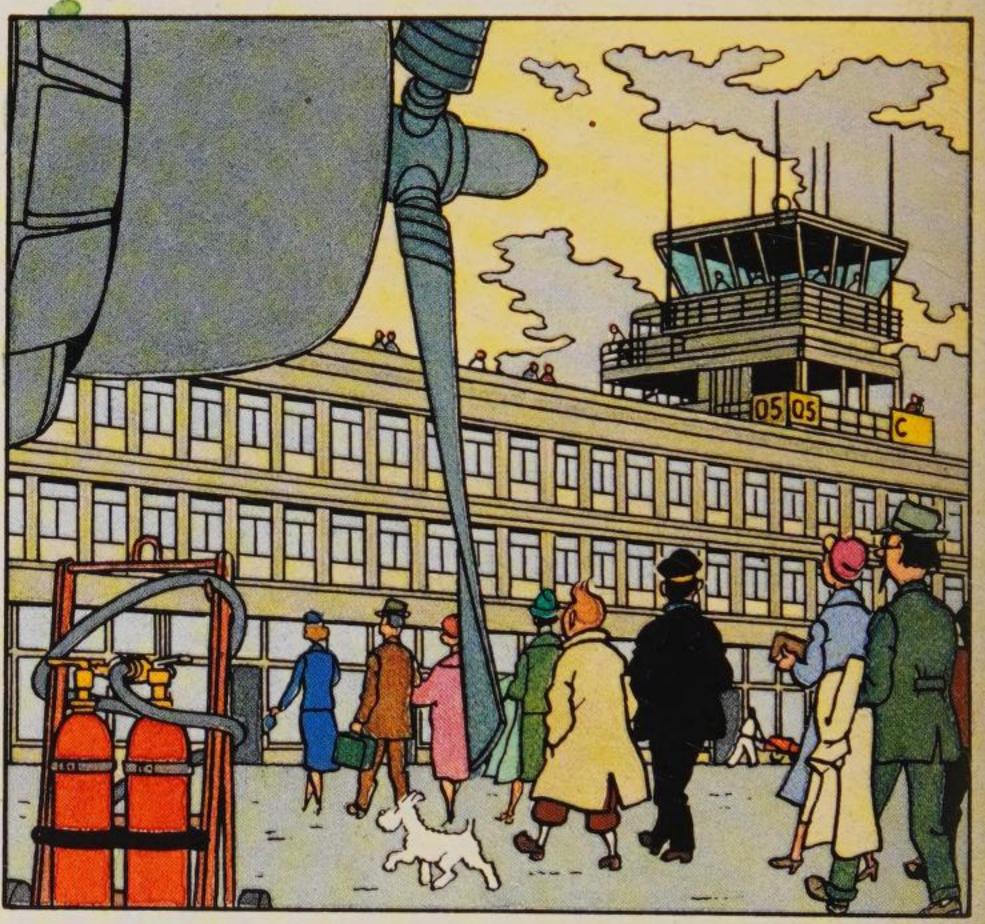




Always concerned with detail, Hergé had a model constructed of the rocket that was to take Tintin to the moon. Studios Hergé, Brussels







▲ The Calculus Affair
Watercolor and gouache on printed proof
Panels from the color proof of the page
published in Tintin magazine, April 13, 1955
2.32 × 4.33 in. (59 × 110 mm)

► The Calculus Affair
Pencil on drawing paper
Detail of a panel from the drawing of the page
published in *Tintin* magazine, August 10, 1955
4.13 × 6.69 in. (105 × 170 mm)



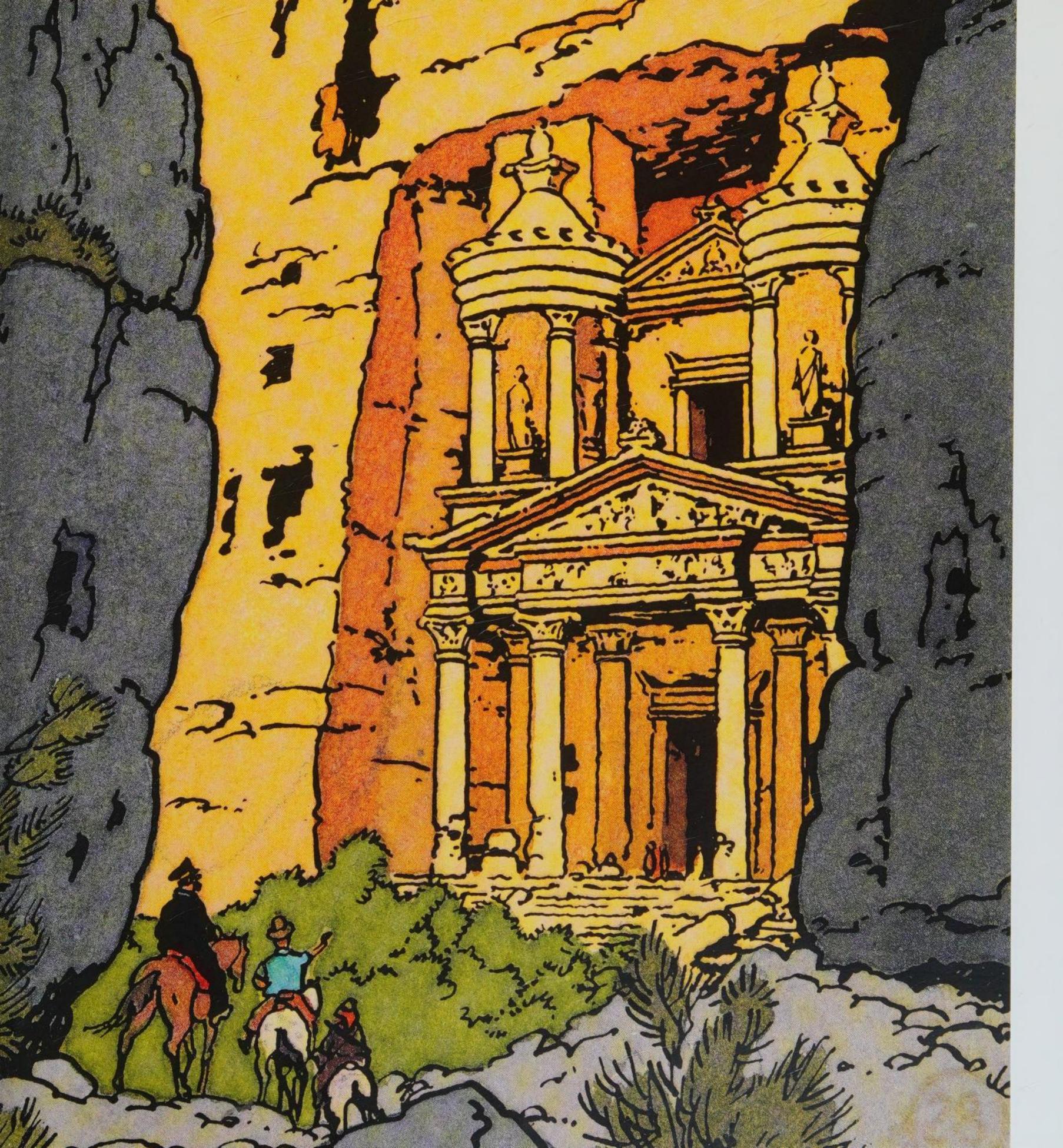
- ▼ The Red Sea Sharks

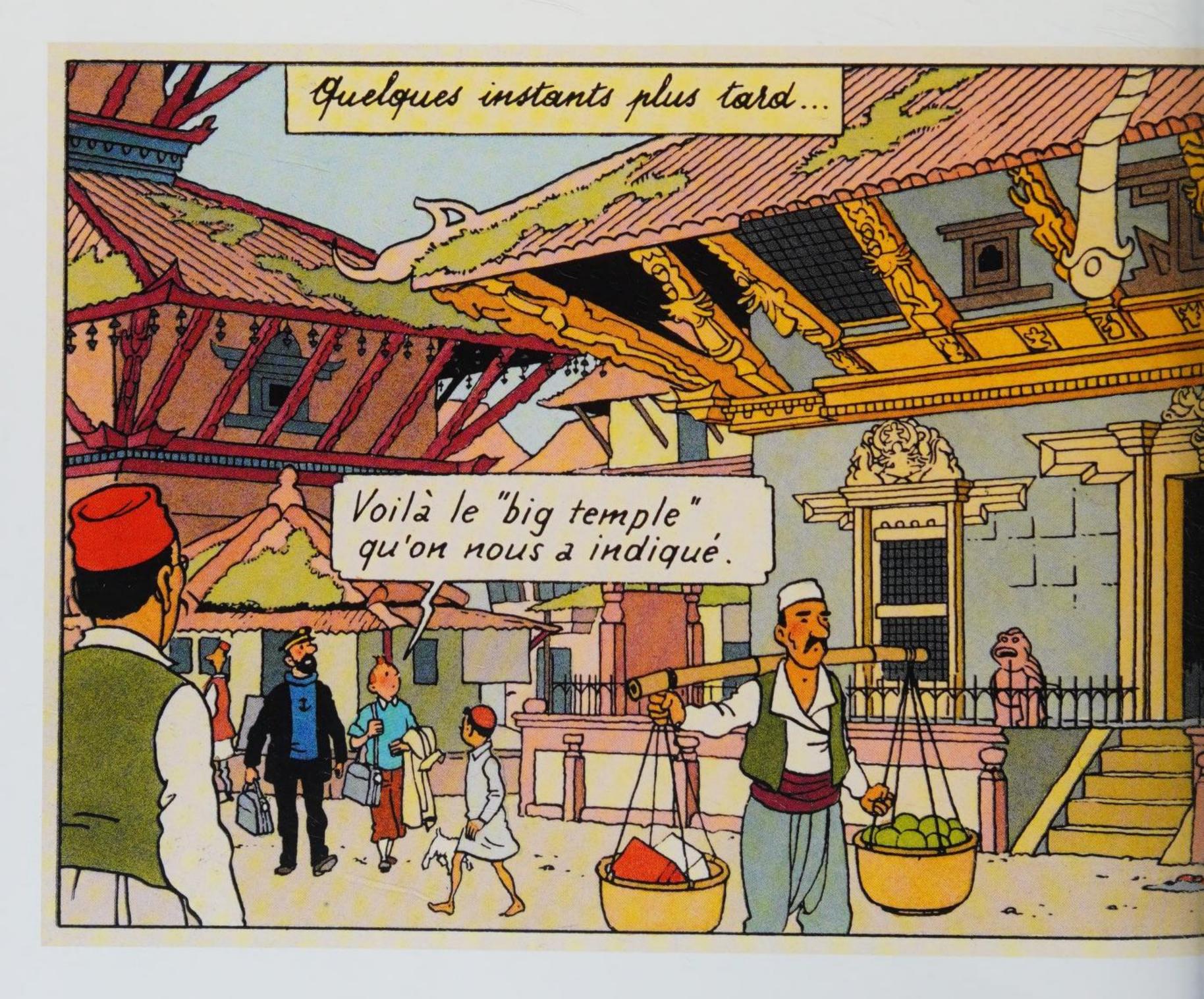
 Detail from the drawing of the page published in Tintin magazine, April 24, 1957

 Private collection
- ► The Red Sea Sharks

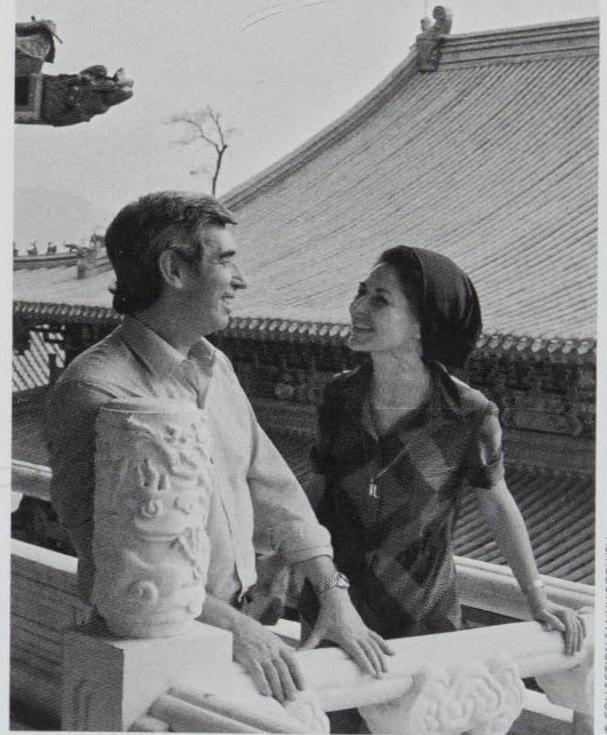
 Watercolor, gouache, and colored pencil on printed proof
 Detail of a panel from the color proof of the page
 published in *Tintin* magazine, May 8, 1957
 4.88 × 2.55 in. (124 × 65 mm)





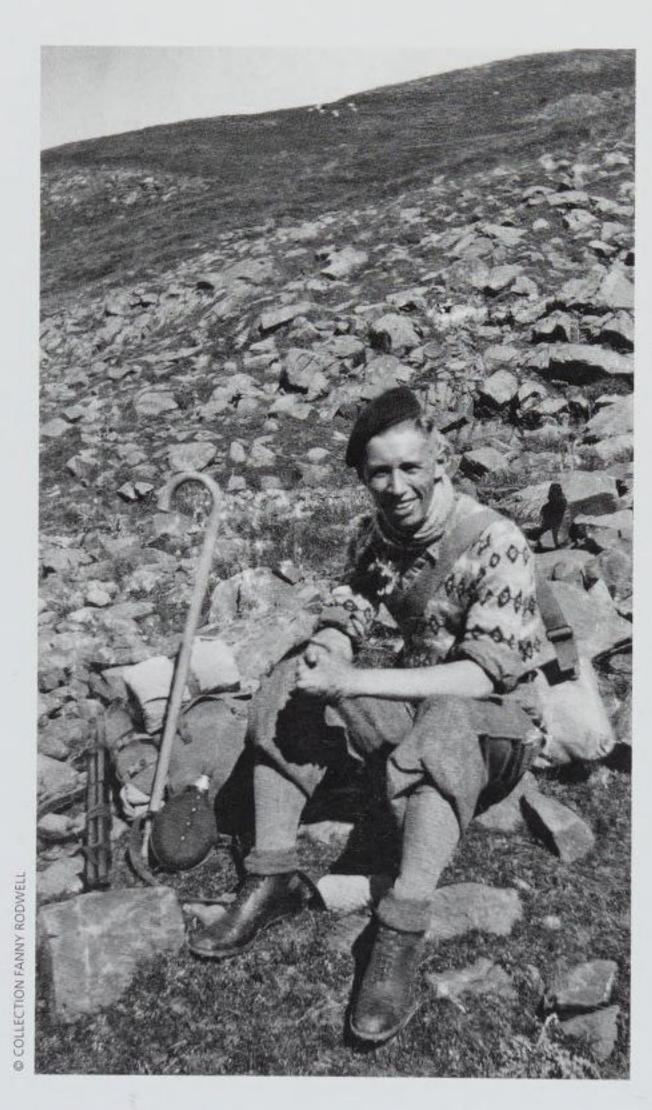






▲ Hergé and Fanny in Taiwan, 1973

▼ Tintin in Tibet Watercolor on printed proof Panel from the color proof of the page published in Tintin magazine, January 26, 1958 3.14 × 7.28 in. (80 × 185 mm)



Hergé enjoyed excursions in the mountains and could hike for six hours a day.



- ▲ Tintin in Tibet

 Watercolor on printed proof
 Detail of a panel from the color proof of page 30, published in Tintin magazine,
 April 9, 1959
 2.28 × 1.88 in. (58 × 48 mm)
- ➤ Tintin in Tibet

 Watercolor on printed proof

 Detail of a panel from the color proof of page 43, published in Tintin magazine,
 July 15, 1959

 2.32 × 2.59 in. (59 × 66 mm)







- ◆ The Castafiore Emerald

 Detail of a panel from the drawing of the page published in Tintin magazine, April 3, 1962
- ▲ The Castafiore Emerald

 Watercolor on printed proof
 Panel from the color proof of the page published in Tintin magazine, April 3, 1962

 2.32 × 3.07 in. (59 × 78 mm)





- ◆ Flight 714 to Sydney

 Watercolor on printed proof

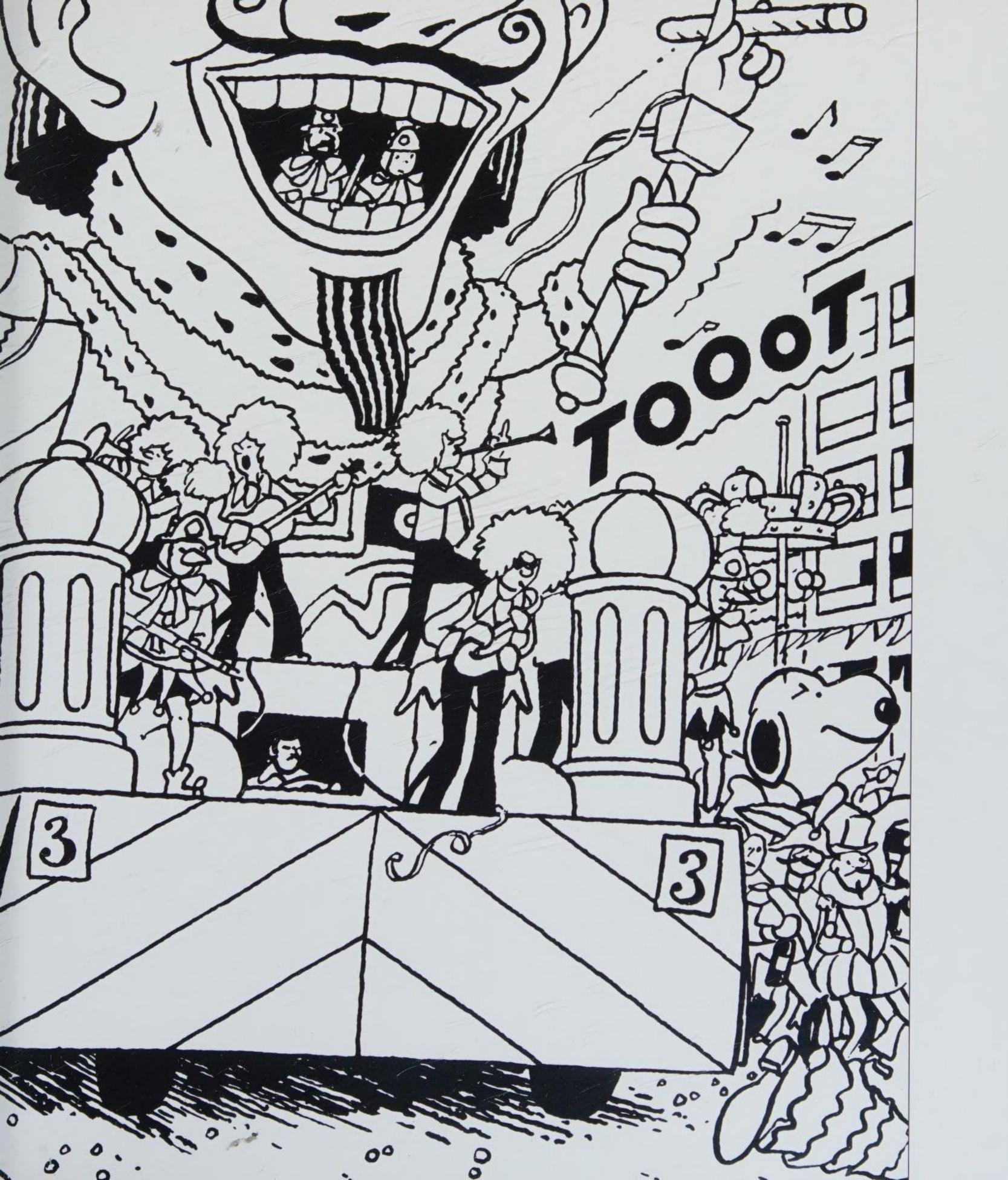
 Detail of a panel from the color proof of the page published in Tintin magazine, January 10, 1967

 1.96 × 2.55 in. (50 × 65 mm)
- ▲ Flight 714 to Sydney
 Watercolor on printed proof
 Panel from the color proof of the page published in Tintin magazine, October 10, 1967
 2.28 × 2.28 in. (58 × 58 mm)



▲ Tintin and the Picaros
Watercolor on printed proof
Panel from the color proof of page 25 of
the book, 1976
3.18 × 2.79 in. (81 × 71 mm)

► Tintin and the Picaros
Detail of a panel from page 60 of the book, 1976





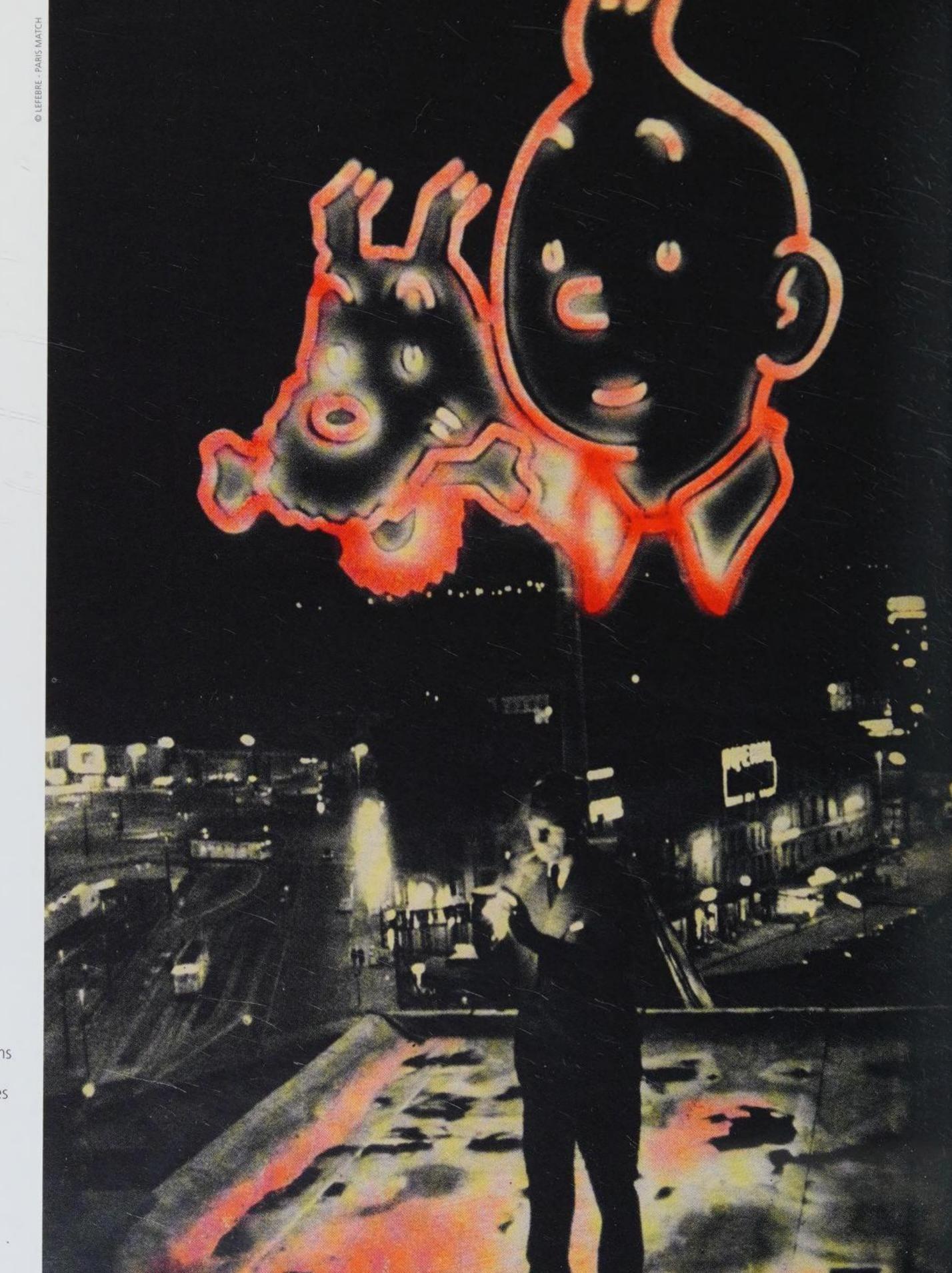
▲ Tintin and Alph-Art
Detail from the layout, 1979

► Tintin and Alph-Art
Strips from the layout for page 17, 1979









► Hergé on the roof of the Éditions Lombard building in Brussels. The photo accompanied Jacques Borgé's article "First on the Moon: Tintin," in Paris-Match, September 20, 1958.

THE FAME OF HERGÉ

From Tintin's first steps in 1929, Georges Remi knew both the intoxication and the tribulations that came with fame. The "live" return from the Soviet Union and Congo of his hero (impersonated by a suitably dressed young man, accompanied by a peroxided fox terrier) exposed the young artist/author to the adulation of Boy Scouts and to the camera flashes of press photographers. Almost immediate publication in the French children's weekly *Coeurs Vaillants* gave him an audience beyond the Belgian border. After 1952, Hergé's books were translated into some forty languages and dialects, including Afrikaans, Vietnamese, Chinese, Icelandic, Tibetan, Hebrew, Hindi, and Russian, not to mention Corsican, Breton, and Picard. Today the number is approaching one hundred. For Hergé, Tintin involved "fifty years of work," which only due to his natural modesty he termed "very happy," when in fact he often found them very stressful.

From the 1960s on, Hergé was as well known as his creation. Magazines, from potboilers to the most intellectual, as well as radio and television, grabbed him at every opportunity, and he was courted by the cinema. The luminous effigy of Tintin and Snowy shone over Brussels, and Hergé's fame radiated across the world. By 1948 a million books had been printed, the figure rising to two hundred million in the year 2000. He would face the media with elegance and courtesy, but editorial pressure, ingrained reserve, and an anxious disposition led to him missing out on fully enjoying his position.



- ▲ Detail of a drawing published in the daily newspaper *La Libre Belgique*, December 30, 1975
- ► Le Musée imaginaire de Tintin India ink on drawing paper Detail from the illustration for the exhibition poster and catalog cover, 1979 20.11 × 14.13 in. (511 × 359 mm)





Tongue in cheek, the artist portrays himself with his brother, Paul, and his first wife, Germaine.

That was why he only started traveling outside Europe in 1971 with Fanny Vlamynck, setting out for the America of skyscrapers and Native Americans that Tintin had encountered forty years earlier. It is troubling to note that it was precisely at this time that his work slowed down and the intervals between books increased, as if Tintin had previously prevented him from living and that it was necessary to curb his creation to finally enjoy the leisure that was his due. Georges and Fanny, after Hergé's painful divorce from Germaine, moved into a comfortable house in Uccle, a fashionable Brussels district. It was at this time that the art critic Pierre Sterckx advised Georges to enrich his collection of contemporary art already stocked with works by Serge Poliakoff, Lucio Fontana, Roy Lichtenstein, Pierre Alechinsky, and Jasper Johns—with art by Jean-Pierre Raynaud, Frank Stella, Hervé Télémaque, Tom Wesselmann, Robert Rauschenberg, Jan Dibbets . . . and Andy Warhol, who, after completing his portrait of Hergé, came to visit him in the Avenue Louise studios. Hergé was asked by the Belgian royal family, and by Princess Grace of Monaco, to dedicate his books to their children. André Malraux reported a remark by General Charles de Gaulle that Tintin was his "only international rival" . . .

► Hergé with Princess Grace of Monaco, 1971



▼ With Princess Paola of Belgium, 1969





▲ With King Baudouin of Belgium, 1964



▲ Christmas card from Studios Hergé, 1964

▼ Georges Mathieu, the painter of "lyrical abstract," writes to Hergé to tell him of incredible news that appeared in Le Figaro, February 26, 1971. Charles de Gaulle claimed that Tintin was his only international rival.

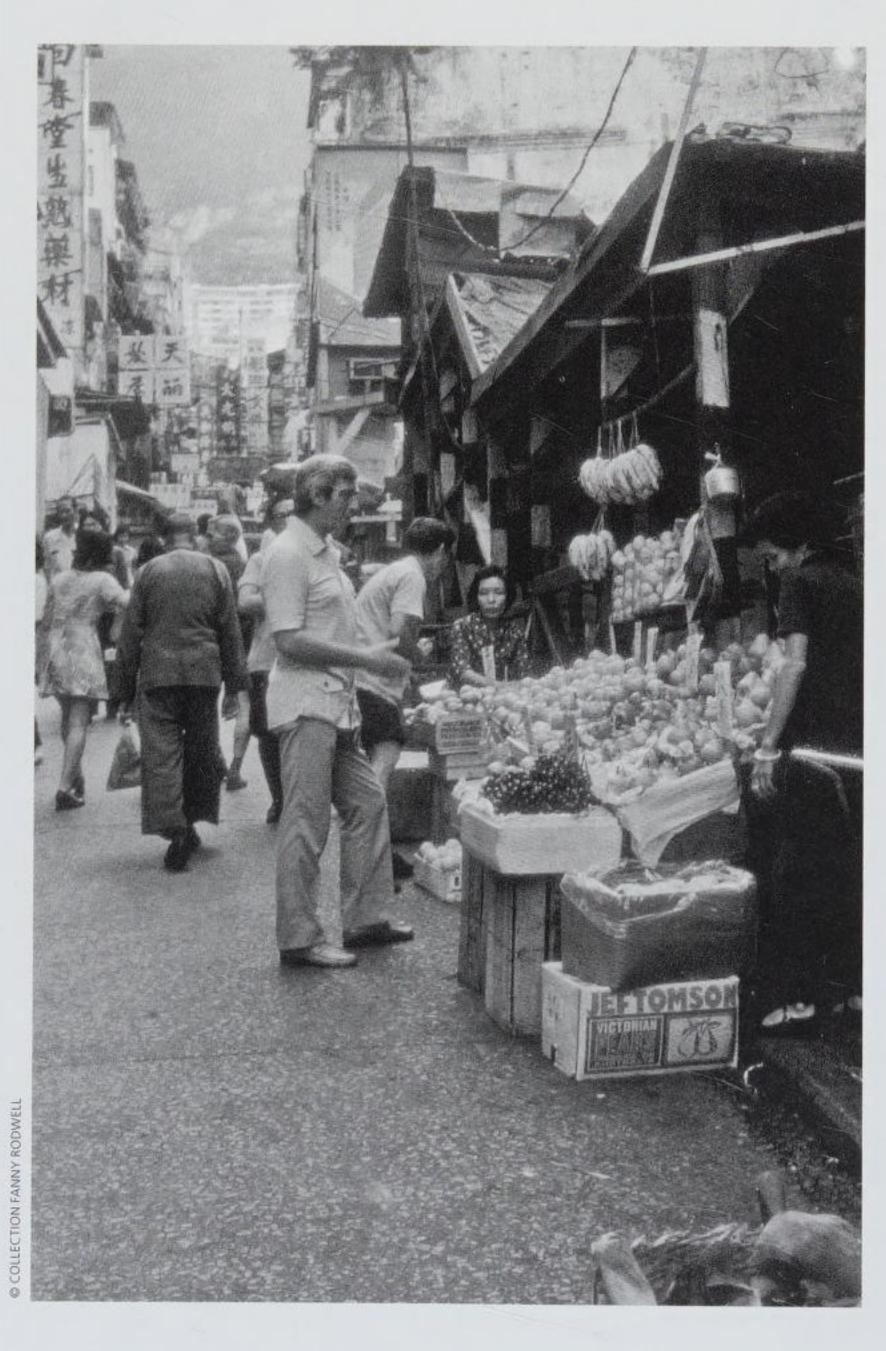
— Au fond, vous savez, mon seul rival international, c'est Tintin! Nous sommes les petits qui ne se laissent pas avoir par les grands. On ne s'en aperçoit pas, à cause de ma taille.



In John al de Jante Louis al de Jante Louis de la fine de la fine

► Detail of the illustration for the Studios Hergé greeting card, 1964





▲ Hergé in Taiwan, April 1973



▲ With Fanny in San Francisco, 1971



In Harbour Island, Bahamas, May 1972

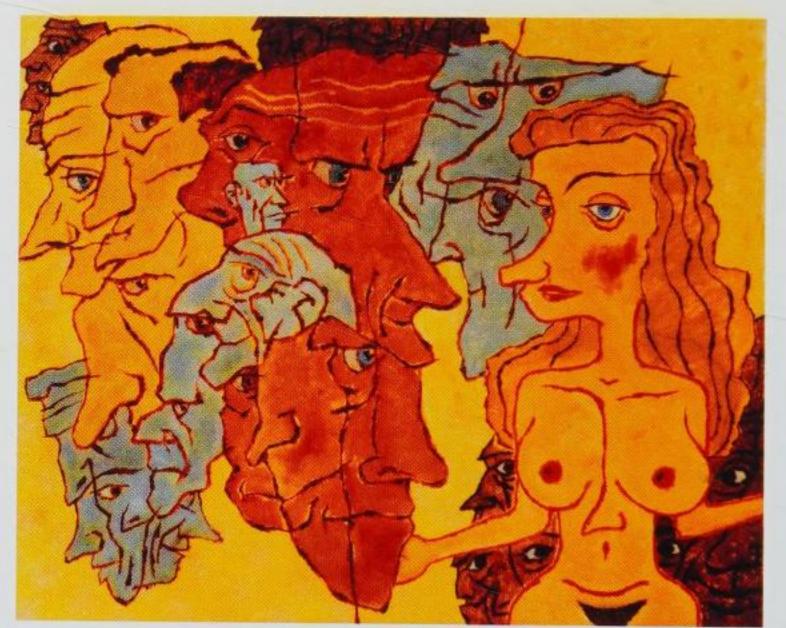


Experiencing the atmosphere of The Blue Lotus, Taiwan, April 1973

Between 1963 and 1964, Hergé took up painting, but he soon realized that he had to choose between painting and Tintin . . .



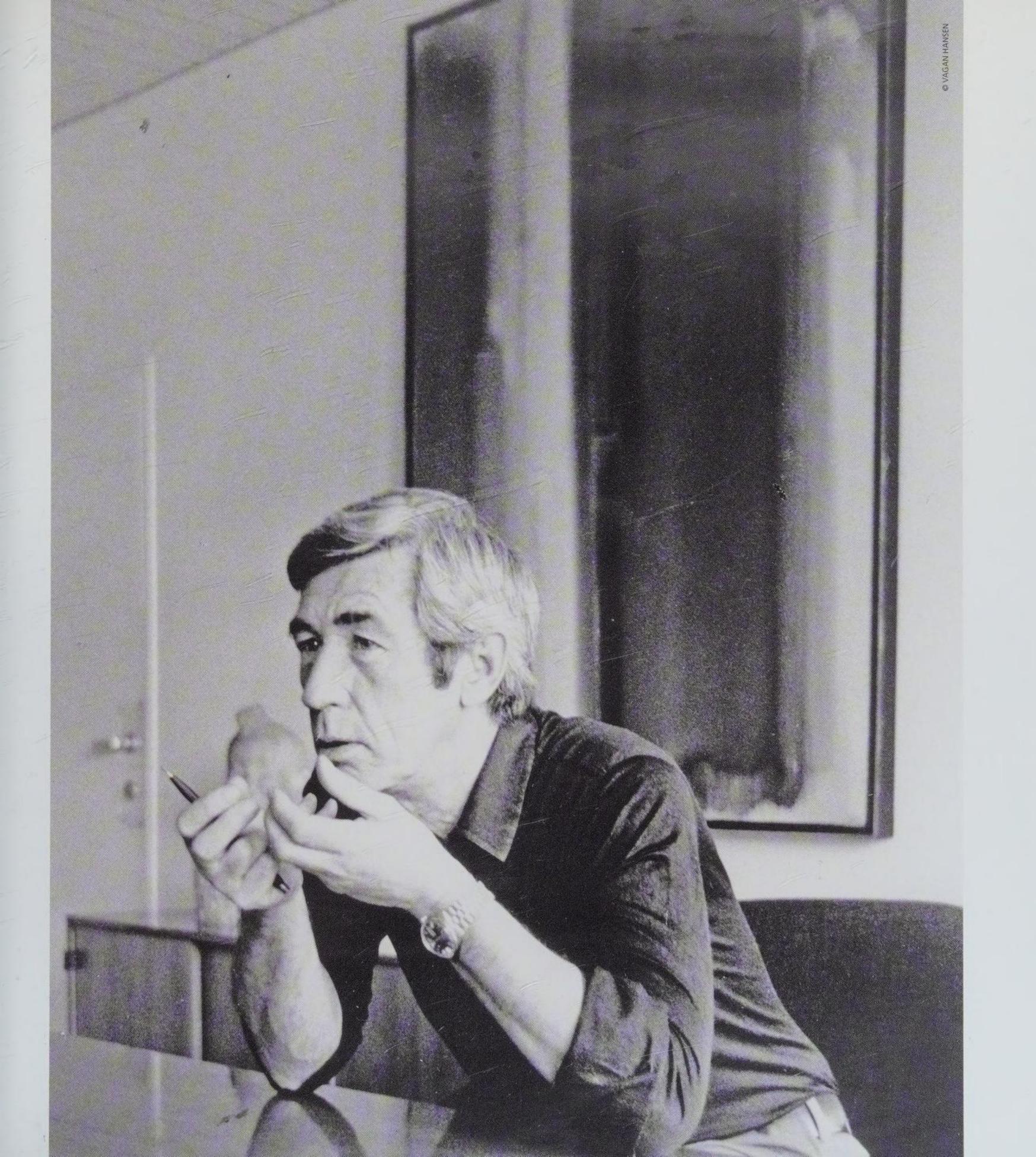
▲ Untitled
Oil on canvas
Abstract composition by Georges Remi, 1963
21.65 × 18.11 in. (550 × 460 mm)
Private collection





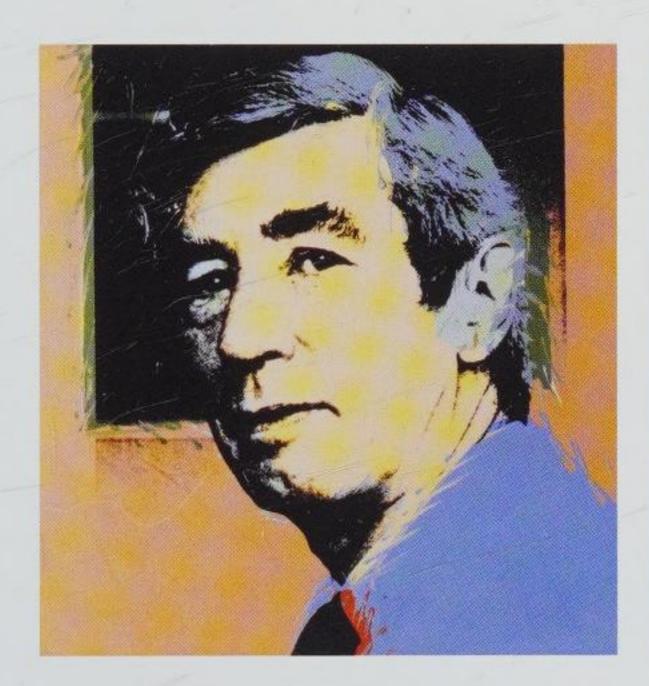
▲ Untitled
Oil on canvas
Abstract composition by Georges Remi,
1964
23.62 × 31.49 in. (600 × 800 mm)
Private collection

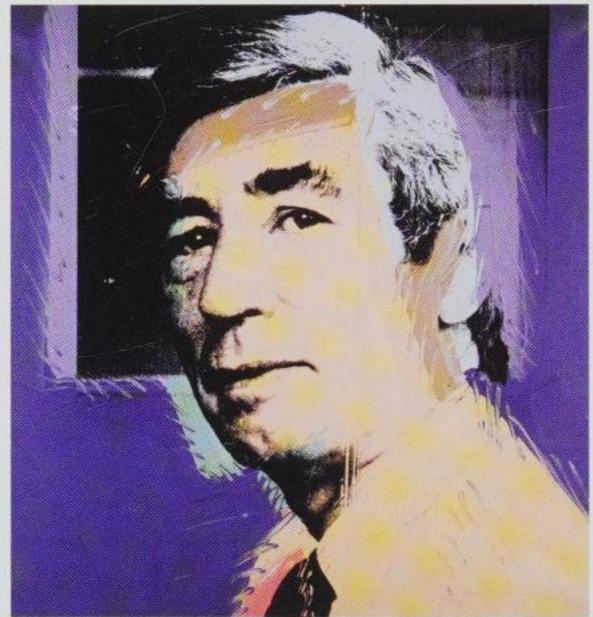
▲ ▲ Untitled
Oil on canvas
Figurative composition by Georges Remi,
1964
23.62 × 28.74 in. (600 × 730 mm)
Private collection

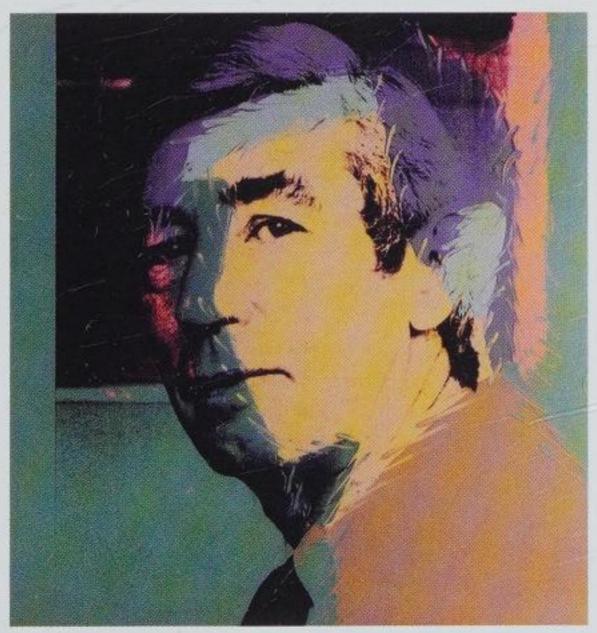


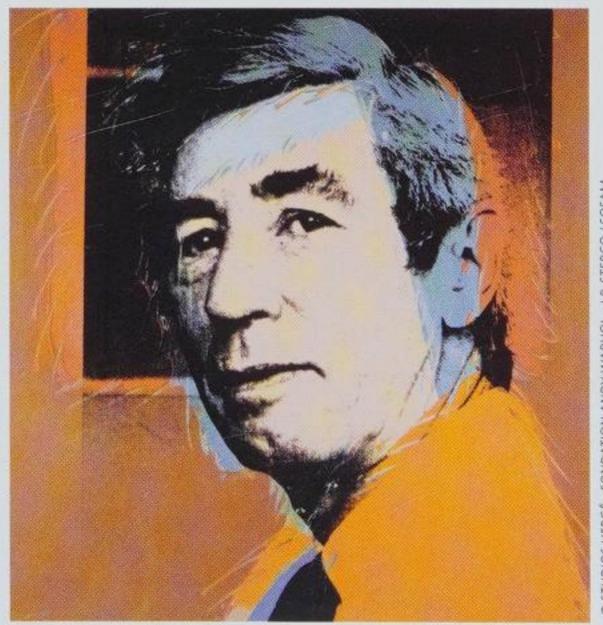


Hergé with Andy Warhol at a private viewing of Warhol's exhibition at Galerie D., Brussels, May 26, 1977









▲ The four portraits of Hergé by Andy Warhol.

Three of them are on display at the Hergé Museum in Louvain-la-Neuve.

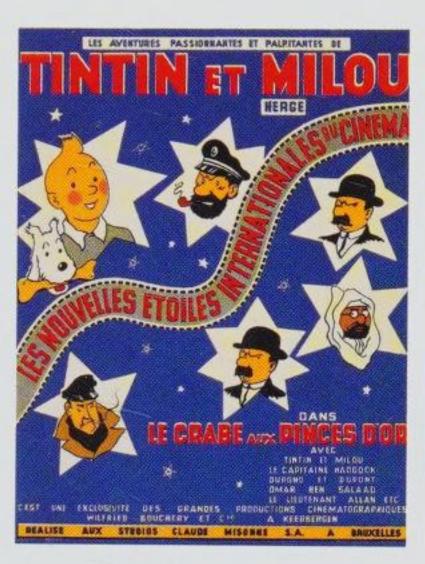


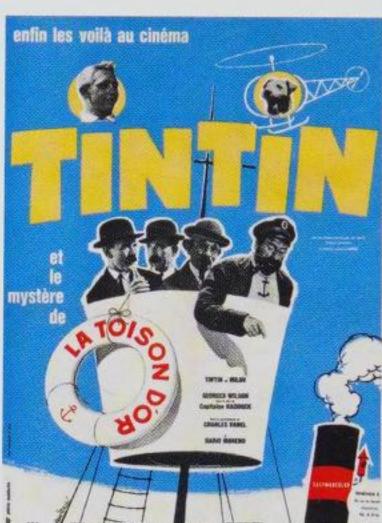
Hergé receives a "Mickey of honor" from Pierre Tchernia, January 17, 1979

The film industry did not dally in trying to adapt Tintin to the screen, whether as an animated cartoon (*Le Temple du Soleil*, in 1969; *Le Lac aux requins*, in 1972) or with actors (Jean-Pierre Talbot played Tintin in *Le Mystère de la Toison d'Or*—The Mystery of the Golden Fleece—directed by Jean-Jacques Vierne in 1961, and then in Philippe Condroyer's *Les Oranges bleues* [The Blue Oranges] in 1964). It wasn't until twenty-eight years after Hergé's death that there was finally a Tintin film by Steven Spielberg, the American director whom the Belgian admired and believed would be the most successful in translating his creation to the screen. After a long gestation period, *The Secret of the Unicorn* was released in 2011 using the technique of "performance capture" to translate the movement of an actor into a 3-D digital character. In the end, however, the cinema, whatever its sorcery, its Hollywood magic, had only one virtue—to demonstrate the incomparable genius of a simple comic strip artist.

For his part, Mickey, the little mouse in red pants, was born in November 1928, just three months before Tintin, and Hergé always expressed his admiration for Walt Disney, Mickey's creator. In 1948 he wrote to the American master to suggest the adaptation of Tintin into an animated cartoon . . . No luck, not even a response. However, on January 17, 1979—a week after Tintin's fiftieth birth-day—Pierre Tchernia, on behalf of the Disney Corporation, presented Hergé with a "Mickey of honor," a distinction not awarded since the death of Walt Disney in 1966.







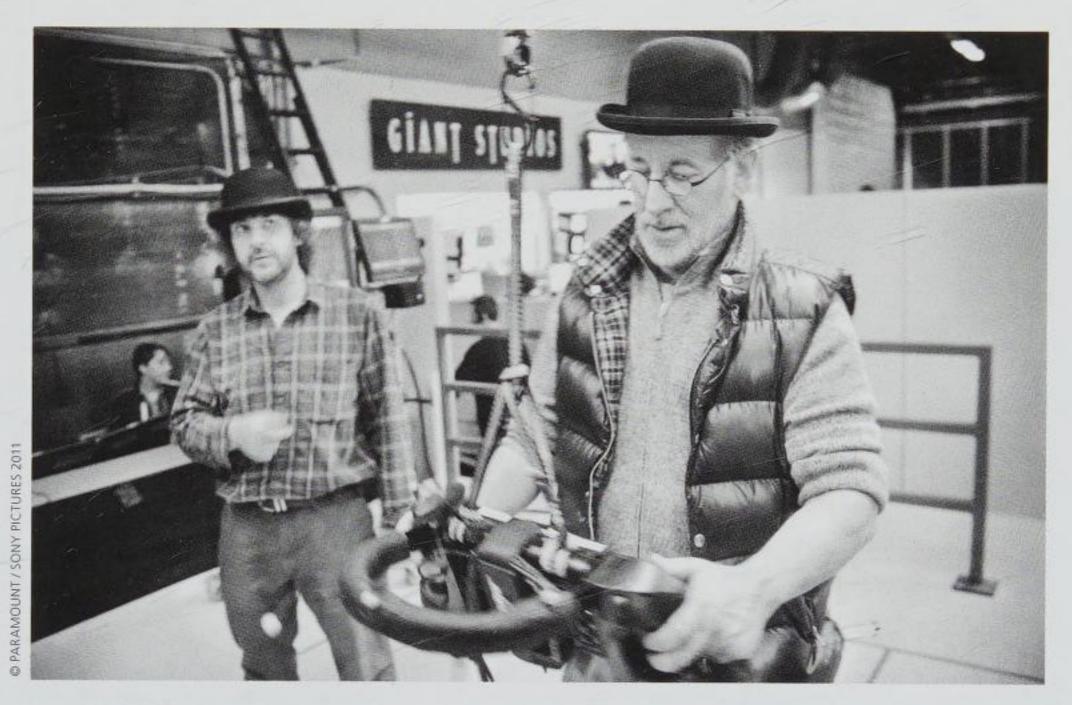


The Crab with the Golden Claws, 1947 Tintin and the Mystery of the Golden Fleece, 1961 The Temple of the Sun, 1969





▲ Hergé and Jean-Pierre Talbot in the Boulogne-Billancourt film studios, 1961





▲ Peter Jackson, Steven Spielberg, Jamie Bell (Tintin), and Andy Serkis (Haddock) in the Weta Digital studios, Wellington, New Zealand, April 2009

The world of letters has also paid homage: Marguerite Duras, Henry de Montherlant, Gabriel Matzneff, Edgar Morin, Gabrielle Rolin, Han Suyin, and, in recent years, the philosopher and academician Michel Serres have all dedicated pages to Hergé.

Nat Neujean, the Belgian sculptor who had already made a bust of Hergé in 1958, cast Tintin and Snowy in a full-size bronze statue that was installed and unveiled in the presence of the artist in a park in Uccle, Brussels, on September 29, 1976. Later, a replica would be placed in the Grand-Sablon Place in Brussels. Before his death in 1998, Chang Chong-Chen, in his studio in the Paris suburbs, modeled a final portrait of his old friend. One can see it today in Angoulême, the French capital of the comic strip, where the creator of Tintin was honored as cartoonist emeritus in 1977.

Following the example of the French newspaper *Libération*,¹ which illustrated all its news items that day with frames from *The Adventures of Tintin*, the world's press mourned the death of Hergé on March 3, 1983. However, his memory has been immortalized in the stars: In 1982, for his seventy-fifth birthday, the Royal Belgian Society of Astronomy gave the name Hergé to a planet between Mars and Jupiter that measures some nine miles in diameter. ■

Libération, issue number 558, March 5–6, 1983.





▲ Bust of Hergé by Chang, 1981



▲ Tintin and Snowy
Hergé stands before the bronze statue (5.9 feet [1.80 meters] high) created by
Nat Neujean for the Wolvendaal park in Uccle, Brussels, September 1979



With Hugo Pratt at Angoulême, January 1977



With Chang, Father Gosset, and the journalist Gérard Valet on a television program celebrating the reunion of the two friends, Hergé and Chang, March 23, 1981



At the Musée Grévin in Paris, December 21, 1961

© HERGÉ / MOULINSART 2013 - MICHEL ROI



With Bernard Pivot on the program Open Quotes, October 8, 1973









THE TINTIN BOOKS

From Kuifje in het land van de Soviets (Dutch) to Tintim e a Alfa-arte (Brazilian), the twenty-four Tintin books that appeared between 1930 and 2013 have been published in nearly one hundred languages and dialects (including Afrikaans, Bengali, English, German, Chinese, Spanish, Russian, Armenian, Finnish, Hebrew, Catalan, Turkish, Latin, Greek, Esperanto, Bruxellois, Picard, Breton, Welsh, etc.). Worldwide sales have topped more than 220 million copies.

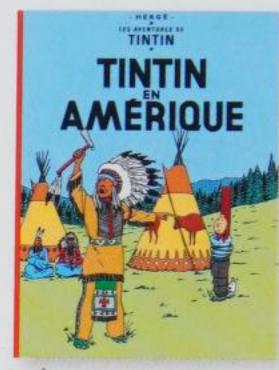
[◆] Hergé and his team at the time of Flight 714 to Sydney, 1968

[▲] Unpublished drawing illustrating the column "Our Artists in Private" that appeared in *Tintin* magazine, March 2, 1950









TINTIN IN THE LAND OF THE SOVIETS

The beginning of the myth. This anti-Bolshevik sketch was first published in the pages of Le Petit Vingtième in 1929 and was left unrevised in later editions by Hergé, who considered this "sin of to be read in its raw state. The only Tintin adventure to remain in black and white.

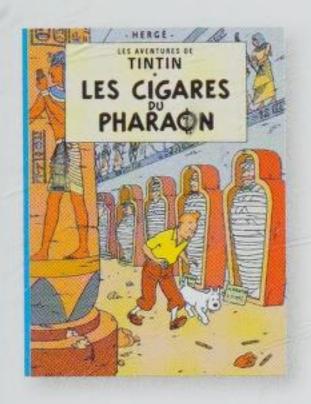
TINTIN IN THE CONGO

Clearly racist or benevolently paternal- Al Capone's gangsters, already med-1930 by the post-colonial standards of the twenty-first century. It is true his youth" to serve as proof of its time, that this world of "whites and blacks" scrapers, and corned beef, Tintin defies (unmitigated by its translation into color in 1946) can upset the sensibili- the maltreatment and exploitation of ties of today's readers. However, it was the Native Americans. The black-andjust the beginning of a long journey in white drawings were colorized, with a humanity.

TINTIN IN AMERICA

ist? Some critics judge this trip of the dling in the Congo adventure, become, young Tintin to the Belgian Congo of in 1931, the third subject of inquiry by the young reporter. Landing in America, the land of cowboys, Indians, skythe crime syndicate and recognizes reduced pagination, in 1946.

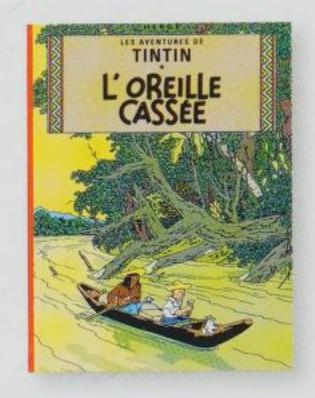






THE BLUE LOTUS

of Chang (Chong-Chen), a Chinese art student in Brussels, enabled Hergé to Republished in color in 1946.

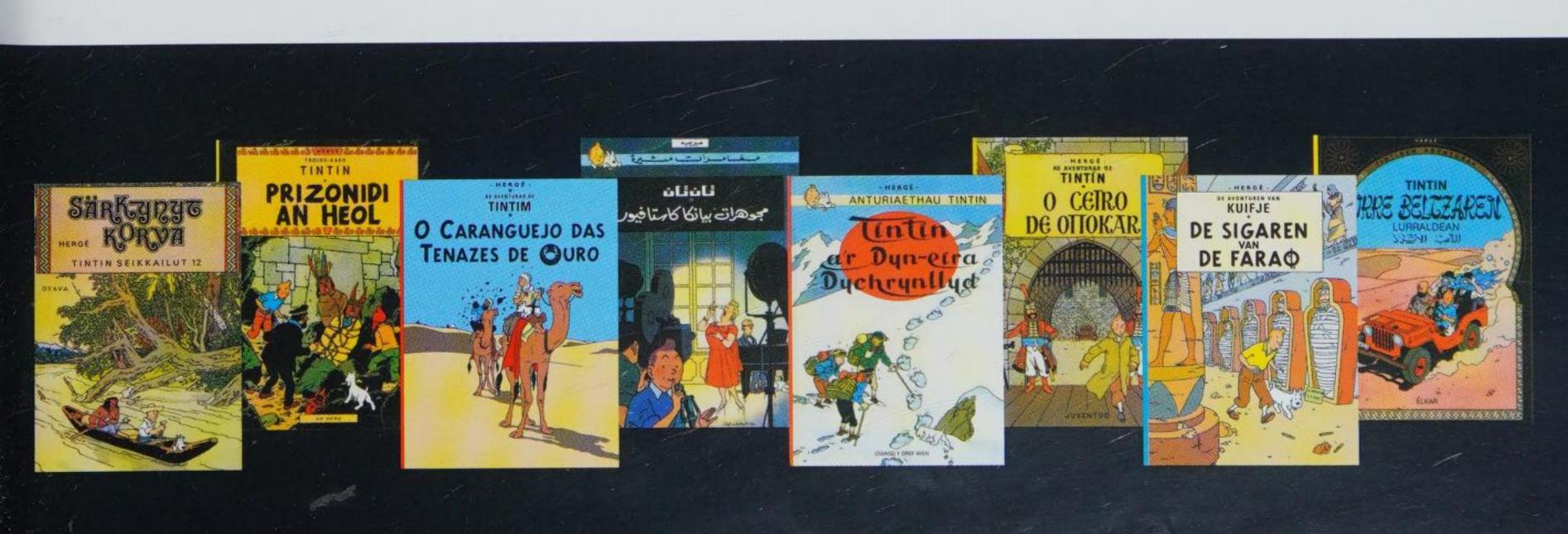


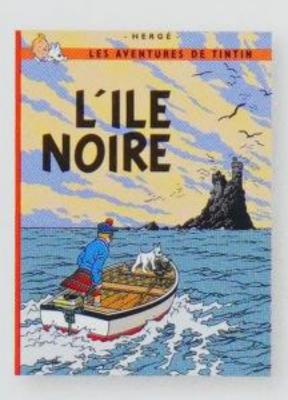
THE BROKEN EAR

In the sequel to Cigars, Tintin comes to The globe-trotter switches continents. grips with the opium connection, dis- In 1935 Tintin is brought into the Latin covering in Shanghai "the poison of American republic of San Theodorosmadness." The advice and assistance which was is in the throes of a revolution—by the theft of an Arumbaya fetish with a broken ear. Here, he has describe with precision the develop- his first encounter with the volatile ments as Japan invaded China in 1934. General Alcazar. The color edition was published in 1943.

CIGARS OF THE PHARAOH

Tintin and Snowy leave by cruise liner to the land of Egyptologists, a very topical subject in 1932. The trail of Pharaoh Kih-Oskh's tomb leads them, with a strange brand of cigars as a clue, in the direction of an Asian drug-smuggling ring. The book was recast and colored in 1955.

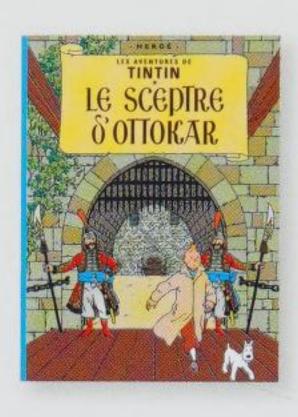




THE BLACK ISLAND

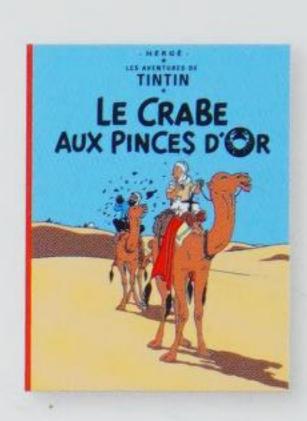
Always inclined to adopt local color, In 1939, a meeting with Professor Tintin sports a kilt to confront the villain- Alembick, an eminent sigillographer ous Dr. Müller, a sinister counterfeiter, (expert on seals), takes Tintin to Cena not-altogether-unsympathetic King Kong-inspired gorilla. First appearing in black and white in 1937-38, the book was first published in color in 1943, followed by a second (current) edition in 1966.

8



KING OTTOKAR'S SCEPTRE

in his Scottish lair. He also encounters tral Europe and Syldavia. Known as the kingdom of the black pelican, Syldavia was ruled by Muskar XII but threatened (an amalgamation of Mussolini and Hitler). The color edition came out after the war, in 1947.



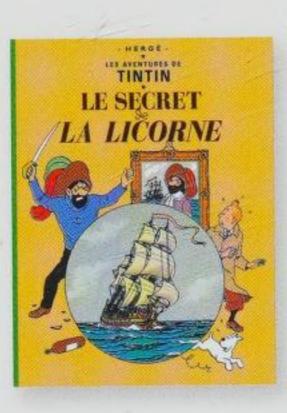
THE CRAB WITH THE GOLDEN CLAWS

Published in 1940-41 in the Belgian daily Le Soir (the color edition appeared in 1943), Tintin once more confronts drug traffickers. He escapes from the hold of the Karaboudjan to the Moroccan desert where Captain Haddock, by its powerful neighbor, Borduria, introduced into The Adventures for the whose dictator Hergé named Musstler first time, is driven to delirium by thirst.

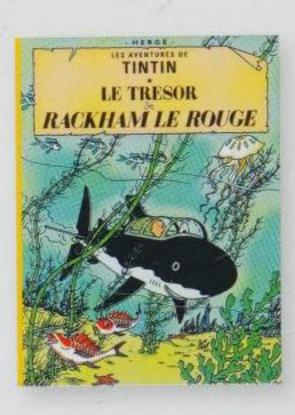




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12



THE SHOOTING STAR

the end of the world be avoided? The resulting book, published in 1942, is the first to have been published directly in color and is sixty-two pages long.

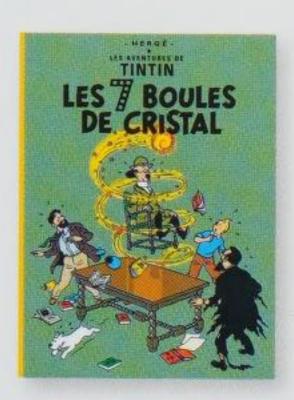
THE SECRET OF THE UNICORN

Published in the pages of Le Soir in Tintin is sent on a treasure hunt to 1941, the search for a shooting star find a scale model of The Unicorn—a takes our heroes to the Arctic Ocean, ship in the navy line of Britain's King where a meteorite is hurtling. Will Charles II under the command of Sir Francis Haddock, a seventeenthcentury ancestor of Tintin's friend. If of the ship and the manuscripts hid- Caribbean. den in their masts . . . This book, which gives Haddock's distinguished historical background, appeared in 1943.

RED RACKHAM'S TREASURE

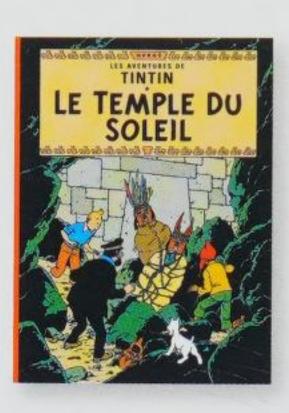
This sequel to The Secret of the Unicorn appeared in Le Soir in 1943 (in book form in 1944) and is notable for the first appearance of the soon-tobe indispensable Professor Calculus. His one-man shark submarine would only he can recover two other models seem ideal for a treasure hunt in the





THE SEVEN CRYSTAL BALLS

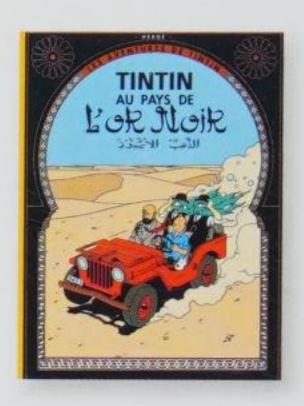
"A little more to the west," according to the oscillation of Professor Calculus's pendulum! The curse of an Inca mummy and the kidnapping of Calculus propel Tintin, Snowy, and Haddock to Nazaire, before 85 percent of the town is destroyed by Allied bombing), where the cargo ship Pachacamac is bound for Peru. The adventure, which began to was suspended by the liberation of Bel-the book came out in 1949. gium in September 1944 and appeared in full in book form in 1948.



PRISONERS OF THE SUN

Tintin and Haddock land at Callao, the The Thom(p)sons start the adventure

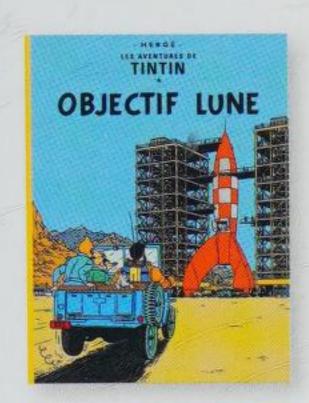
15



LAND OF BLACK GOLD

main port of Peru, where they follow in explosive form and the sinister Dr. the tracks of the kidnapped Calculus. Müller is involved in a plot to corrupt Guided by the Indian boy Zorrino, oil supplies from the Middle East. The whom Tintin has defended from bullies, unbearably spoiled prince Abdullah the docks at La Rochelle (via Saint- they reach the secret mountain refuge and his practical jokes enter into The of the last Incas and are spared immo- Adventures. Recast several times follation on a funeral pyre by an eclipse of lowing its first appearance in the pages the sun. This sequel to The Seven Crys- of Le Petit Vingtième in 1939-40, the tal Balls was published between 1946 story was interrupted by the war and appear in the pages of Le Soir in 1943, and 1948 in the new Tintin magazine; then resumed in Tintin magazine, starting in 1948. Published in book form in 1950, it was republished in 1971 without the references to the British mandate in Palestine, which were considered to be outdated.





DESTINATION MOON

Syldavia. Here, Calculus is in charge of the Atomic Research center at Sprodj, where plans are underway to launch a rocket to the moon. Based on remarkable scientific documentation and research, this adventure introduced the topic of space travel to its readers when it first appeared in Tintin magazine in 1950 and then in book form in 1953.



EXPLORERS ON THE MOON

adorn the dull, gray surface of the Earth's satellite. Our hero, in a bright orange space suit, makes "one small step for man, one giant step for mankind" in 1953 (the book was published in 1954)—sixteen years before Neil Armstrong and the Apollo XI mission.

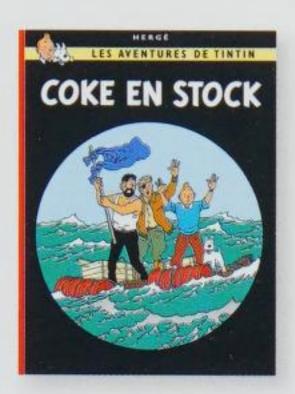
18



THE CALCULUS AFFAIR

This book marks the postwar return to The rocket lifts off with Tintin and com- A storm thunders over Marlinspike pany on board. The red-and-white- Hall but the shattered windows and checked moon rocket would soon glass are not caused by lightning. Has it something to do with the strange ultrasound machine that Tintin finds in Professor Calculus's laboratory? Tintin and Haddock head for Geneva where Bordurian agents are after the professor. By the whiskers of Kûrvi-Tasch! The book appeared in 1956 at the height of the Cold War.

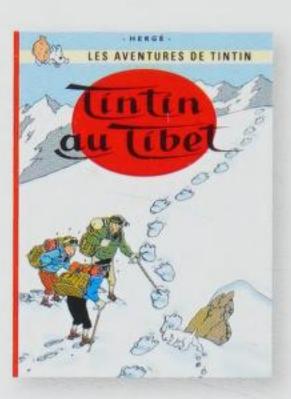




THE RED SEA SHARKS

As a safety measure, the infernal Abdullah has been sent to Marlinspike Hall by his father, Ben Kalish Ezab, emir of Khemed, who has been ousted in a coup. More afraid of the little terror than of political intrigue, Tintin and Haddock escape to the Arabian Peninsula, where they seek out the emir so they can help him. A shipwreck in the Red Sea leads them to uncover a trade in human slaves (black Africans bound for the Mecca pilgrimage) orchestrated by the old villain Rastapopoulos. The book was published in 1958.

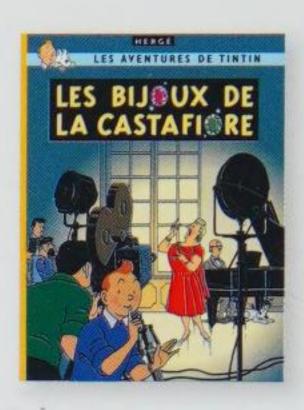
20



TINTIN IN TIBET

Chang! What has happened to Tintin's (and Hergé's) Chinese friend? He has not been seen since The Blue Lotus! Tintin sets out on a desperate search for his friend in the land of the yeti (who turns out to be a far cry from an "abominable snowman") and Buddhist monks who levitate. A tormented Hergé overcomes his own problems with this intensely personal book's tale of friendship and loyalty amid the white, snow-covered expanses of the Himalayas. An adventure without a villain, it was revealed to readers of Tintin magazine in 1958, coming out as a book in 1960.

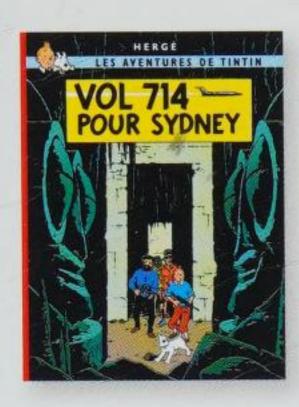
21



THE CASTAFIORE EMERALD

A broken marble step at Moulinsart and a stonemason who keeps delaying its repair, a Gypsy encampment, a sudden visit from Bianca Castafiore and its misunderstood amorous consequences—quite apart from some missing jewels—all lead to a detective thriller full of false leads and comedy. A virtuoso performance, not from Castafiore, but from Hergé, it's the only adventure where Tintin and his friends travel nowhere. This installment was published in *Tintin* magazine in 1961 and as a book in 1963.





FLIGHT 714 TO SYDNEY

Hijacked on the way to a conference in Sydney and forced to land on an Indonesian island, Tintin (with, as usual, Snowy, Haddock, and Calculus) finds himself pitted against his arch nemesis Rastapopoulos. However, a seething volcano and an extraterrestrial element ture, published in book form in 1968.

23



TINTIN AND THE PICAROS

against President Salvador Allende of sheets shows the silhouette of Tintin Chile, Tintin returned to San Theodoros, about to disappear in an infinity of where he had first traveled in The Broken white. Hergé, who died on March 3, Ear, as Bianca Castafiore was detained 1983, left just this rough draft of Tintin's on trumped-up charges of plotting twenty-fourth adventure, which was to to overthrow the regime of General be set in the world of contemporary bring an unexpected end to this adven- Tapioca. Meanwhile, the former dicta- art that fascinated Hergé. In 1986, the tor Alcazar (married to a ghastly Ameri- existing notes, text, and sketches were can woman named Peggy) is training his guerrillas (the Picaros) in the jungle. Thanks to Tintin, and the unexpected arrival of Jolyon Wagg and his visiting "Jolly Follies," a bloodless coup is staged during the carnival parade, and Alcazar is reinstated. This, the final completed Tintin adventure, was published in 1976.

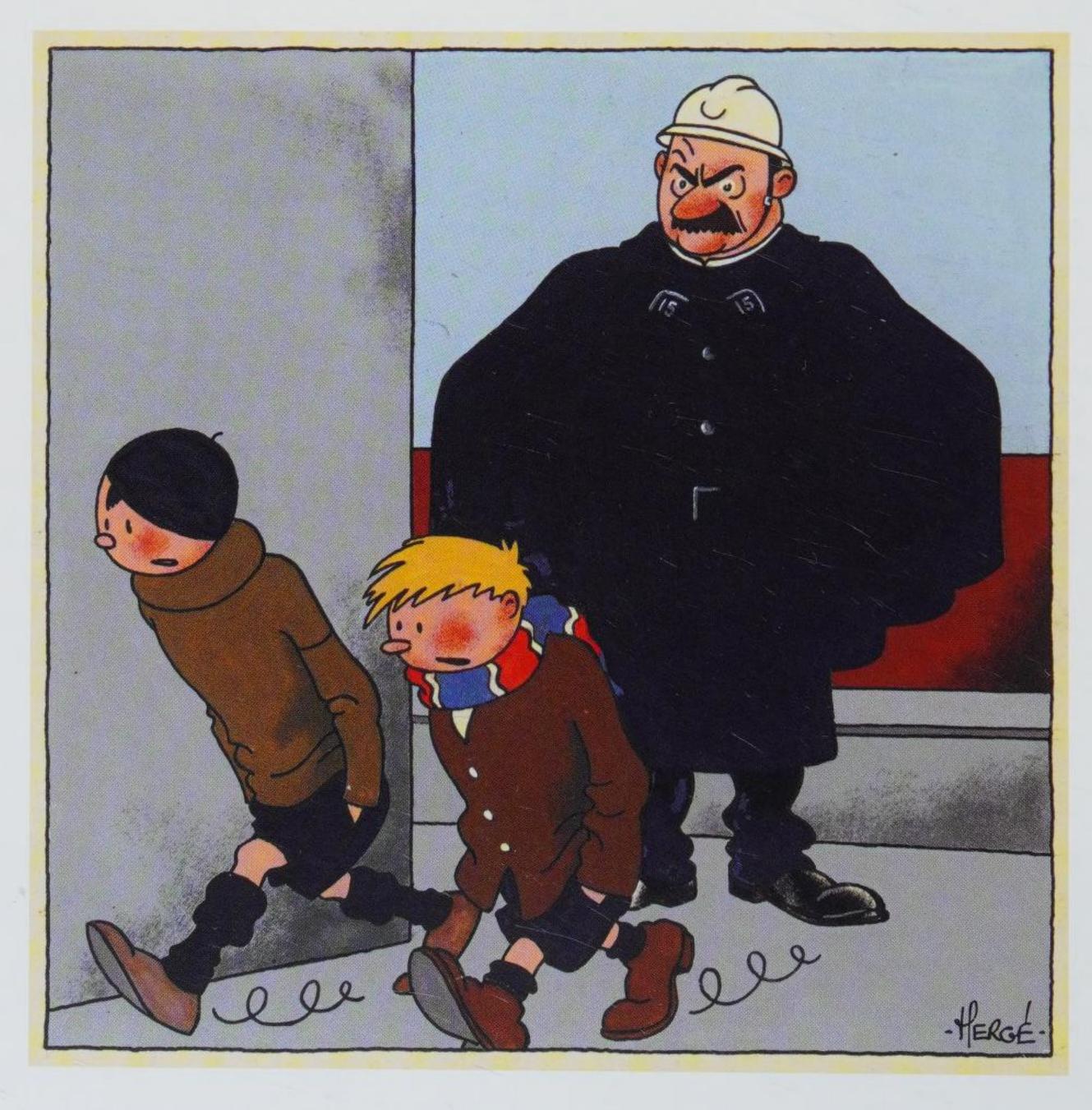
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TINTIN AND ALPH-ART

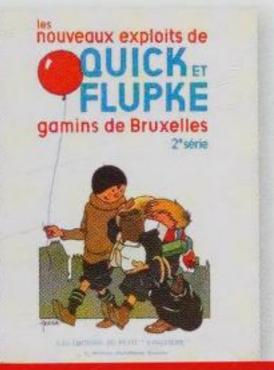
In 1973, the year of the military coup A sketch at the end of a number of published in facsimile exactly as they were found. In 2004, they were rereleased in a format that replicated the other volumes, bringing the series to a definitive end.

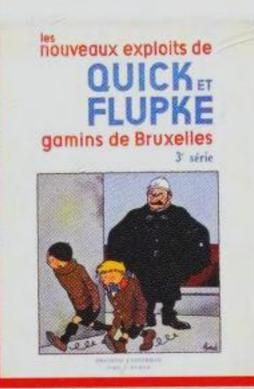


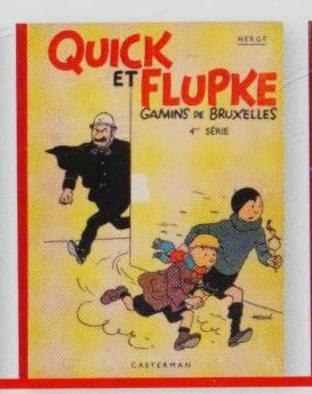


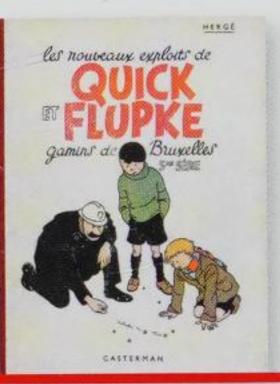
▲ The New Exploits of Quick and Flupke, Brussels Urchins, Third Series
India ink and gouache on drawing paper
Cover illustration for the book, 1934
9.09 × 9.09 in. (231 × 231 mm)

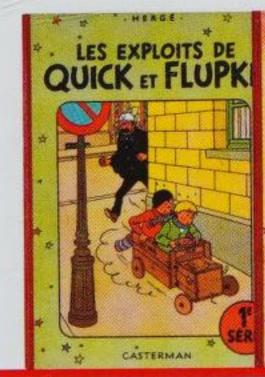


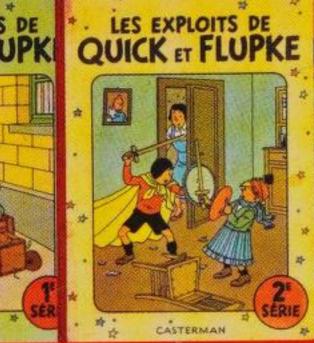


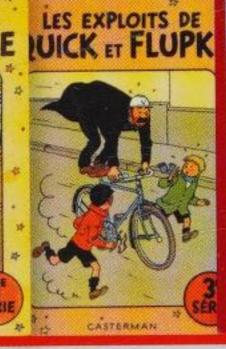


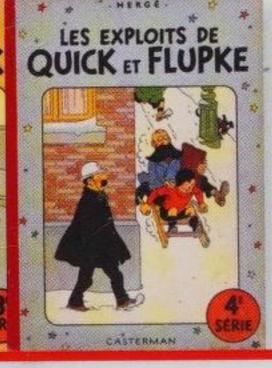




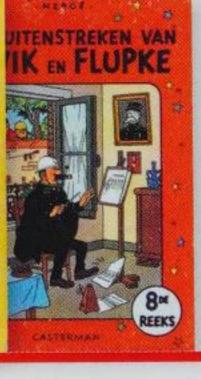




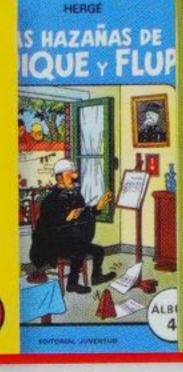


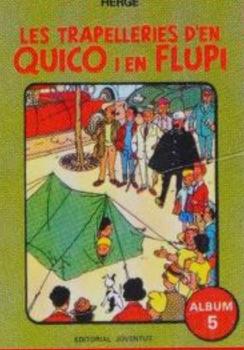




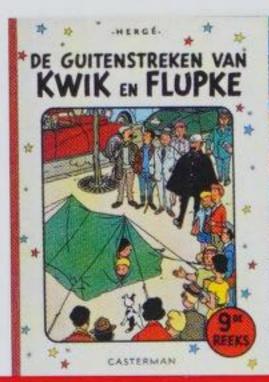






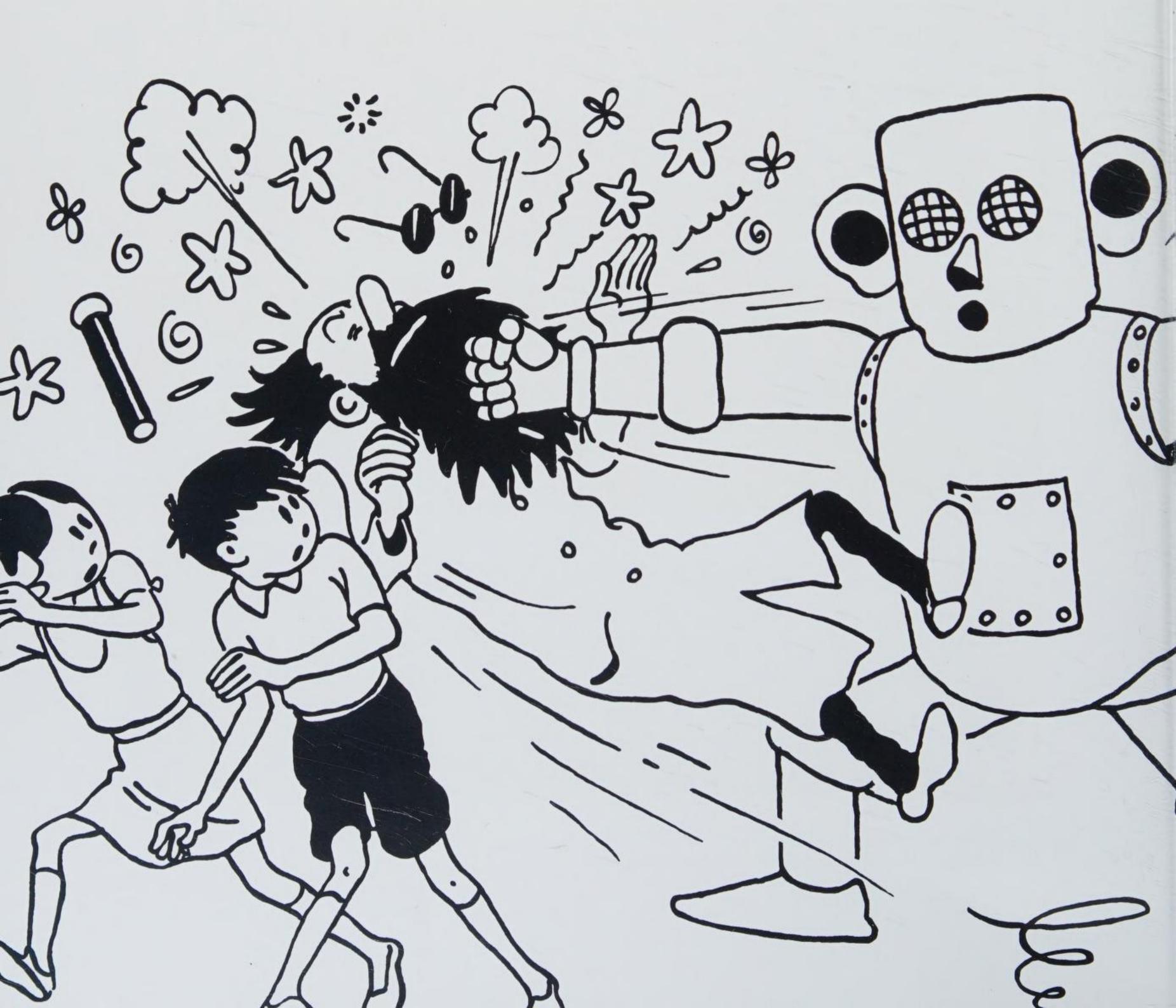








▲ From 1934 to 1991, the exploits and cartoons of *Quick and Flupke*, *Brussels Urchins*, were published as black-and-white books until 1942 and, from 1948 on, in color. ▼ The Adventures of Jo, Zette and Jocko "The Manitoba, No Reply!" Detail from a page published in Coeurs Vaillants, April 26, 1936

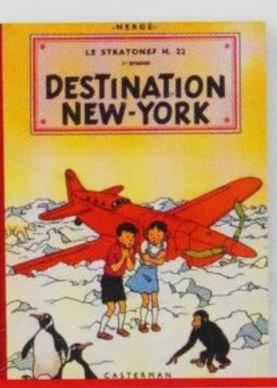


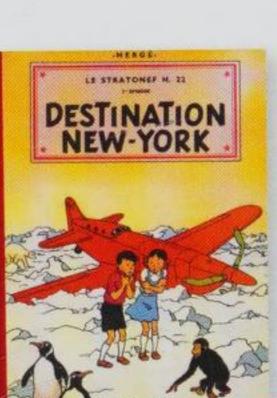
▼ The Adventures of Jo, Zette and Jocko began in January 1936 in the French children's weekly Coeurs Vaillants and were picked up in October of that year in the Belgian Le Petit Vingtième. The 1952 publication in book form, in color, led to five different books that, like *The Adventures of Tintin,* were translated into many languages.

▼ ▼ Popol and Virginia in the Land of the Lapinos, Hergé's brief incursion into the world of animal comics. The story was published in 1934 in Le Petit Vingtième and in color in 1952 as a book.



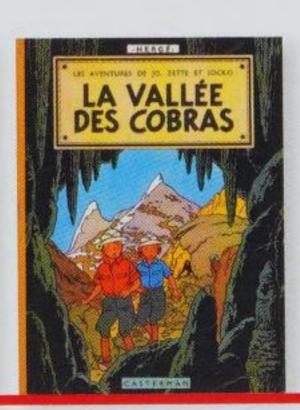














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- Association Les amis de Hergé (the Friends of Hergé): www.lesamisdeherge.be
- To supplement this selection of the many books (estimated at some three hundred) written about Hergé and Tintin: www.free-tintin.net/boutique2. htm. Also worth reading is La Bibliotheque tintinophile ideale, special issue of the magazine Les Amis de Hergé, 2002.

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Since 1929, Tintin has captivated generations of readers, children and adults alike, with his unforgettable adventures. Accompanied by his faithful companion Snowy, as well as a cast of other memorable characters—sometimes loveable, sometimes villainous—Tintin walks on the moon, braves the wilds of the Congo, explores the streets of Paris and New York, and foils mischief wherever it arises.

Journalist Michel Daubert provides an up-close-and-personal look at how Tintin and Hergé's many other creations evolved, as well as what inspired Hergé as he grew alongside the character that defined his career. With unprecedented access to original sources from the Hergé Museum in Belgium, this richly illustrated book includes sketches, plates, photographs, covers of *Tintin* magazine, ephemera, and much more. Beyond showing Tintin in his early iterations, the influences in Hergé's life that were the impetuses for specific storylines are also revealed. With detailed reproductions of original artwork, hundreds of images, and a comprehensive narrative examining how Tintin has grown into the icon he is today, *Tintin: The Art of Hergé* takes fans on an incredible visual journey that weaves together the adventures of the extraordinary character Tintin with the life story of the visionary artist who invented him.





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